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JULY 1996

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E WANTED TO FIND OUT HOW LEATHER-LIKE OUR GIG BAGS REALLY WERE, SO WE COMMISSIONED AN EXPERT: ROB "SNAKE" O'LEARY, BASS PLAYER FOR THE BAND ROADKILL.

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## Get A Grip On Green Day

I am really sick of all these stupid people writing in saying, "Green Day sucks!" and "I hate Green Day!" Please give us serious Green Day fans a break. If you have to say such negative things about a band you know nothing about, then it's obvious you don't know anything about music either. If you really took a listen to Green Day, you would see that they



## Green Day: The subject of controversy once again.

are one of the best bands out there. And I do mean better than Nirvana, Pearl Jam, Red Hot Chili Peppers and even White Zombie. So for Green Day's sake and all their devoted fans, please stop your stupid whining and get a grip! Green Day really is the best!

**A big Green Day Fan,  
Kelly Burns**

In a recent **Hit Parader** issue, someone wrote that Billie Joe only knows three chords. Well if that was true, how come he sold 6 million copies? He is no idiot, but he is a little immature. He seems to take care of his wife and son, so does it matter that Billie Joe only knows three chords? I hope **Hit Parader** keeps writing about these great guys who can kick butt. Put more Green Day in each and every issue of your magazine.

**Green Day lover,  
Maria Martin**

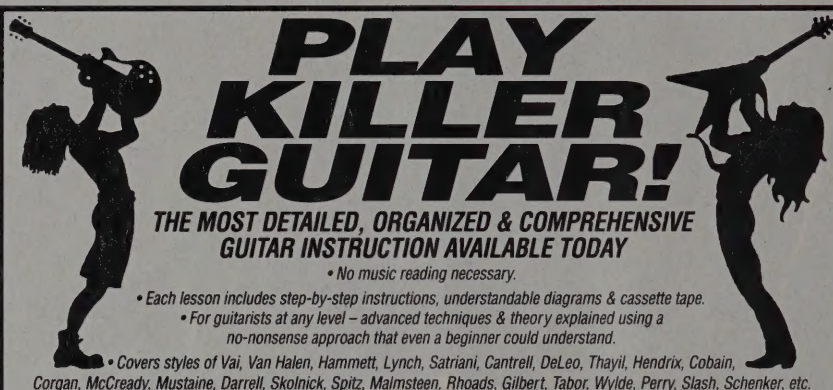
## Bush Babe!

Bush is my favorite band, and **Hit Parader** is my favorite rock magazine. I believe I am Gavin Rosedale's biggest fan ever! I would like to see more Bush articles and pics. Gavin is so hot looking that I can't get enough of him. I'm sure other Bush fans feel like I do. After hearing **Sixteen Stone**, it's hard to stop playing it. Every song is so great and Gavin is one guy I would do anything for—and I mean it!

**Love that Gavin,  
Audrey Tominsen**

## Offended Bush Fan

Hey, **Hit Parader**. I am absolutely outraged! I read that letter from Amy Alan who said Bush sucks. Well I'd like to tell you something girlie—



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- Pete Prown

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You'd better wise up. Until you start a band and can be as good as Bush, you need to shut up. I am willing to bet you can not do what these guys can do—Now can you? You probably think Pantera is some awesome sounding band. That just shows us what a big loser you really are.

**A serious Bush fan,  
Shawna Davis**

I would like to see more articles on Silverchair, Foo Fighters and Sponge. It's time to stop covering all those old boring bands like Metallica, Anthrax, Black Sabbath and Iron Maiden. The time has come to focus more on

Green Day. That would help. It wouldn't hurt to put in more Stone Temple Pilots too. I hope I'm not asking too much from you.

**Really big Nirvana fan,  
Winnipeg, Manitoba**

### Sweden Speaks Out!

We just hate when you stupid fans write letters full of crap about Pearl Jam. Don't you have anything better to do than suggest the ridiculous idea to boycott Pearl Jam? What good is that going to prove? We are from Sweden and believe that rock will never die and Pearl Jam will be around forever. We love **Hit Parader**



**Silverchair: Leading the new breed.**

today's music, not yesterday's. I say out with the old and in with the new! **Hit Parader** is the best and everyone knows it. So continue to make us new music fans proud.

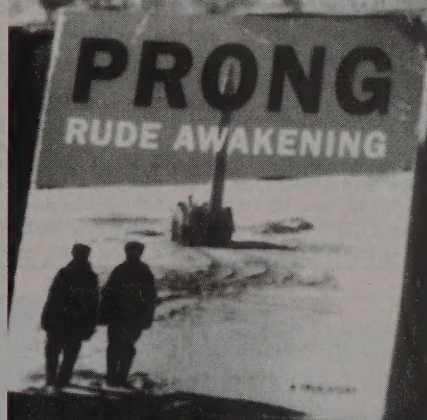
**Shannon Boise  
Sacramento, CA  
Needs More Nirvana**

I need to know where the hell are all those great Nirvana stories you used to write? What happened **Hit Parader**, did you run out of Nirvana posters and pics? You should be covering them all the time. Could you please put one or two Nirvana stories in soon? You could do a few less on

and are lucky to get it in Sweden. We should all be supporting this band. It is not easy to be both successful and popular. If you don't like them, that's your problem, but to boycott them is absurd! As for saying that Pearl Jam has no respect for their fans is one big lie! Obviously you don't know anything about Pearl Jam. So do a little research before you start complaining next time! One last thing we would like to say is that Eddie Vedder has a fantastic voice, and Pearl Jam makes nothing but great music!

**Danijela and Sabrina,  
Stockholm, Sweden**

## Nap Time Is Over.




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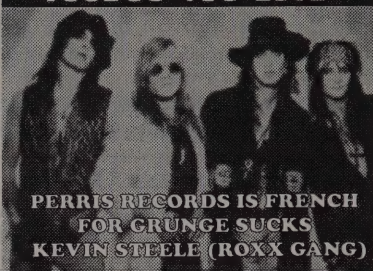
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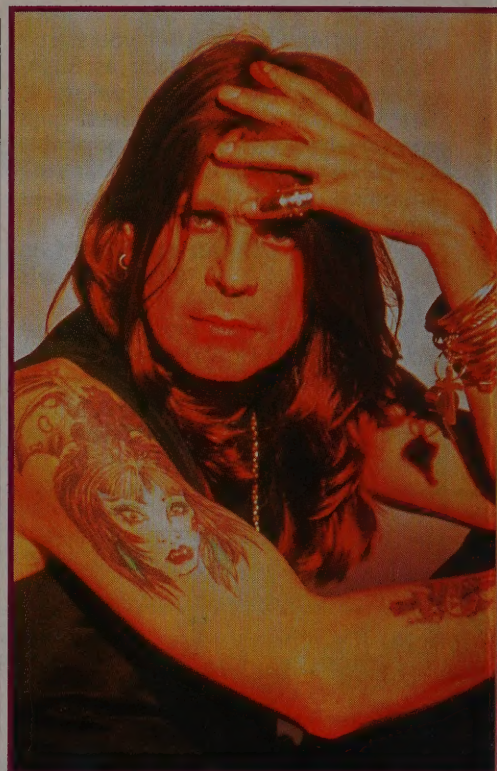
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## Sensational Smashing Pumpkins

How come **Hit Parade** doesn't cover Smashing Pumpkins? So you've done a couple little things in the past. How about a few feature stories here and there? Smashing Pumpkins is a great band and terribly overlooked. They are one the best bands to come along in a while. Stop doing so many stories on Pearl Jam, Stone Temple Pilots and Ozzy. Enough already! Put everything you have on Smashing Pumpkins in your future issues. This is one band that is going to be around for a long time. We Smashing Pumpkins fans would really appreciate it. Thanks!

Jasmine Medina

## Nasty Nine Inch Nails

I am so bored with that miserable Trent Reznor and Nine Inch Nails. He's almost as bad as Eddie Vedder. How about finding some other band to be obsessed with? Everyone thinks their music is so cool, but it's not. How can NIN ever compare to great, legendary rock bands like Metallica, Ozzy or AC/DC? I think it is going to take a long time before they prove themselves. I mean do you poseur fans really think Trent and company are going to be popular a year or two from now? Yeah, right! Look at Metallica's track record before you decide who is the best and who is not.

Hates NIN,  
Boston, MA

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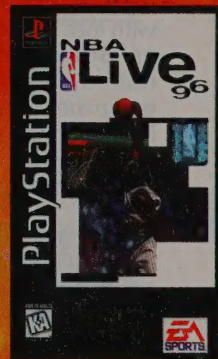
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# FRONT PAGES: THE INSIDE SCOOP!

**LEAD DIRT:** With bassist Mike Inez now on tour with Ozzy Osbourne, it seems as if any tour plans that Alice In Chains may have had are now out the window. Apparently, the band remains more than a little concerned over the frail health status of vocalist Layne Staley, so when the offer came from Ozzy (who was Inez' employer prior to the bassist joining AIC) to rejoin his group, the Chains crew didn't want to stand in Inez' way. Make no mistake about it, when and if AIC do get on the road, it will definitely be with Inez as their bass beater. But at the moment nobody, including the group members themselves, have even the slightest clue as to when their road sojourn might commence.

\*\*\*\*\*

**KISS & TELL:** Long before Gene Simmons and Paul Stanley publicly acknowledged their desire to hold a full-scale reunion with Ace Frehley and Peter Dinklage, we knew that the Space Ace had signed a contract with his former bandmates prohibiting from even discussing the proposed get-together with his friends, family and business associates. We also knew that contract stopped Frehley from drinking anything stronger than hot coffee, and forced him to stop doing press interviews without the direct consent of Gene and Paul. Considering that Ace knew he was sitting on a dream-come-true chance to return to the Kiss fold after a decade's absence, you'd better believe he followed that contract to the exact letter of the law.

\*\*\*\*\*

**JUST THE FACTS:** There seems to be more than a bit of bad blood brewing between Ministry's Al Jourgensen and White Zombie's Rob Zombie. While most of this ill will seems to be directed from Al towards Rob (he evidently feels Mr. Z has "borrowed" much of his act), it's no secret that the animosity runs both ways.

\*\*\*\*\*

**QUIZ TIME:** What was the mid-'70s television show that provided the hot,hot,hot band Seven Mary Three with their unusual name? (Answer below)

\*\*\*\*\*

**GREEN WITH ENVY:** We keep being told how impossible Green Day's Billie Joe has become. These tales come from virtually everyone who has come in contact with the tempestuous punk over the last year. While our personal contact with B.J. has always been extremely pleasant, we understand that he's about driven the folks at both his merchandising firm and his record label more than a little bit nuts with his incessant demands. Oh well, the way we see it, that's just the price you've got to pay to work with a true genius. Yeah...right!

\*\*\*\*\*

**SECRET STUFF:** There's a very well known West Coast band out there with a new album that everyone in-the-know knows was done just for the money. These guys *hate* one another and never wanted to work together again. But their label contract prohibited them from recording with another company, so this foursome figured they were better off working their problems out than waiting for hell to freeze over. Can you guess who?

\*\*\*\*\*

**HOT TALK:** Bush's Gavin Rossdale continues to deny that he ever had a romance with Hole's Courtney Love. While the pair seemed virtually inseparable last summer, Rossdale insists that he remains loyal to his long-time squeeze, Jasmine, and that he and the former Mrs. Cobain are only "just good friends."

\*\*\*\*\*

**YOU OUGHTA KNOW:** Pearl Jam's Mike McCready is still trying to convince alternative queen Alanis Morissette to let him go on the road with her band. Apparently Ms. Morissette has shown little interest in McCready's offer, despite the guitarist sending flowers backstage.



Gene Simmons: In Ace's face.

## QUIZ ANSWER:

It was that "classic" '70s TV show **C.H.I.P.S.** that inspired Seven Mary Three's name. Apparently that was the call that went out over the police radio to signal one of the show's characters.



## FAIR WARNING-RAINMAKER



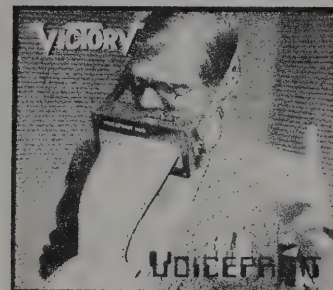
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# ROOTS

BY WILLIAM POST

**E**ach issue, **Hit Parader** journeys back in time with a rock and roll star to learn about his formative years. This month's time traveler is Bush's dynamic Gavin Rossdale.

It's been said that the era of the "rock star" is dead, that the time of pretty-boy, pin-up, Bon Jovi-styled rocker is about as relevant to these troubled times as an 8-track tape. Maybe so. But the fact is that despite his best efforts to the contrary, in 1996 Bush's Gavin Rossdale has become the very embodiment of the classic Rock God. This British basher's high cheekbones, come-hither eyes and lithe form have set the hearts of groupies aflame around the world—at the same time that his powerful voice, evocative lyrics and wall-shaking guitar work has begun to convince mainstream rock society that his band just may be the "real thing." Ever since his teen years, when he split his time between being an extra on a variety of English TV shows and polishing his rock and roll attitudes, Rossdale has lived his life in the spotlight. But now with Bush's debut album, **Sixteen Stone**, having passed the triple platinum sales level, and work on the group's second disc underway, Rossdale realizes that his existence will never be quite the same.

"I'm very glad I never really wanted to be an actor," Rossdale said. "Those people tend to be so unpredictable in so many facets of their lives. It's just a product of the environment in which they work. Every few months you're cast in with a new lot of people and told to work with them as closely as you can. You develop strong attachments—especially to the women actors on the set. Then, as quickly as you were brought together, you're torn apart when the movie, TV project or whatever comes to an end. It's like being placed in a new band every few months. It begins to play with your head."

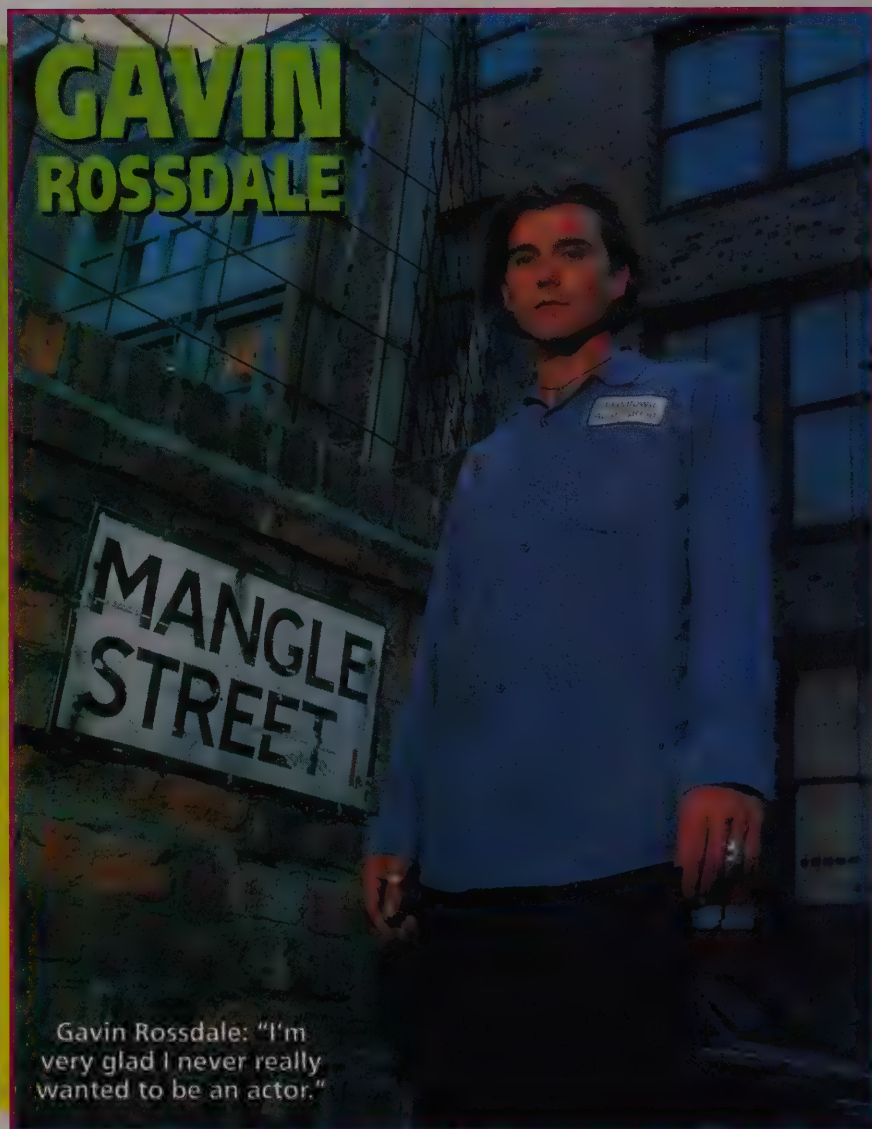
While he has quite obviously avoided the "musical chairs" band phenomenon through Bush's recent success, in his private life rumors continue to circulate that Rossdale is quite the young stud-about-town. Though he insists that his undying loyalty remains with his long-time girlfriend Jasmine, recent reports have linked him with everyone from a variety of young Hollywood starlets to Hole's notorious

Courtney Love. Rossdale freely admits that he knows and likes the former Ms. Cobain, but he steadfastly holds to the story that there is nothing more than a nice friendship bonding the pair together.

"It's amazing what the media can do with a little bit of information," he said with a look of exasperation. "Bush and Hole played a number of concerts together last summer, and it's rather traditional for the members of touring bands to hang out a little bit together after the show. Who else is around at that hour except for other musicians? My dealings with Courtney were quite dull, really. We just would meet after a show at the hotel

studio to begin work on their all-important second album—a disc they hope to have out by the fall. Rossdale can barely contain his enthusiasm for the new project for a variety of reasons; he feels the band's music has taken a quantum leap forward since their debut disc, the band will be working with noted producer Steve Albini, and they will be working in the legendary Abbey Road Studios in London—a place made famous by one of Rossdale's primary influences, the Beatles.

"It's so exciting to work there," he said. "We spent the first few days at Abbey Road just totally distracted by all the wondrous things that are hanging on the wall.



bar—along with other members of both bands—and just hang out. After a while, everyone went their own way; Courtney would go back to her room and I would go back to mine. Sorry, but there really isn't more to it than that."

Now that **Sixteen Stone** has run its course, Rossdale and fellow Bushmen Robin Goodridge, Dave Parsons and Nigel Pulsford, have returned to the recording

But having someone like Steve there has been a big help because he's not as easily distracted by things like that. He's kept us focused. But to be honest, we really don't need that much motivation to get into this album. We've been bursting at the seams to do it for the last six months. We may have gotten our foot in the door last time, but we still know there's much work to do."



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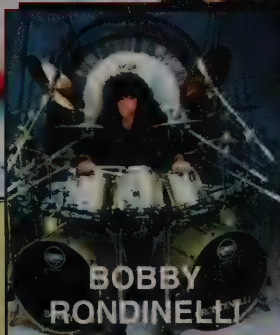
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# HIT THE DECK

BY MICHAEL SEARLE  
EDITOR, INQUEST MAGAZINE

Spring's here. Skaters and skiers are thinking water sports, and this year's thaw has brought, dare I say it, baseball to mind. In the past, sluggers like *Illuminati* and *Doomtrooper* ran the record books. A team like *Wizards of the Coast* with both *Magic* and *Vampire* on their roster? Forget it—the World Series was a cake walk.

It ain't the same in '96. Look for some of the more talented rookies—**Middle-earth**, **Star Wars** and **Kult**—to dazzle fans with their exceptional play in the field. In just a few short weeks, they're already helping their teams rise to championship caliber.

Y'see, we've got a whole new ball game.

So sit back with your caps and mitts...and enjoy. With the pennant chase beginning, here are the early season developments...

- Two new superstars, **Middle-earth: The Wizards** and **Star Wars**, are striking out the competition left and right. *Star Wars* has been outselling *Magic* flat-out in some areas across the country, and *Middle-earth's* the early favorite for best game of the year. With fantastic universes to play around in, these two have definitely joined the ranks of the elite.

- Dying for another *Magic* line-up? Well, here's the scoop on the May-release **Alliances**. Basically, it's *Ice Age II*, the first supplement to the hugely popular *Ice Age* expansion of last summer. (An expansion set to an expansion set?) *Alliances* takes place in the aftermath of Dominaria's *Ice Age*, following up on those fun-lovin' Kjeldorans and butt-kickin' Balduvians. There are rumors of a combination Ancestral Recall/Demonic Tutor card and flying purple hippos. Go figure.

- For anyone watching TV Friday nights,

there's only one sci-fi show that matters: you got it, tough guy, *The X-Files*. We've been waiting anxiously for it, and NXT Games plans to deliver the **X-Files CCG** by late summer. Conspiring aliens, invisible zoo animals, flesh-malleable freaks, serial killers—how can you go wrong?

- There's so much more coming your way, I'm gonna have to go rapid fire! So hold on to your elastic while I run you through 'em all...Chaosium's **Mythos**, the game where you try to keep hold of your sanity while fighting demonic cultists and alien gods, will hopefully be debuting in April; as per Chaosium's



Hans Solo says "hear me baby, hold together," in the new *Star Wars* series.



Rage's *War Of The Amazons*: battling for the fate of the world.

grand scheme, the **Expeditions of Miskatonic University** expansion will be released simultaneously, with the other expansions to follow one month apart. *Shadowfist* has a second expansion on the way, **Flashpoint**, which puts players smack-dab in the middle of a war between two time periods at once. Good luck. **The Highlander Movie Edition** features screen shots from all three "Highlander" films and—finally!—the Kurgan card!

- Wait, there's more...*Blood Wars'* fourth expansion, **Insurgents of the Inner Planes**, details the creatures from the Inner planes and changes the way battles

are played with two new subsets of fate cards. Still going strong, *Galactic Empires* introduces **Piracy** with four new minor empires and a whole new major empire known as the Leopan Conquistadors. *Legend of the Five Rings* offers the brand-spankin'-new **Shadowlands** expansion with the new Scorpion and Naga clans. Finally, *Rage's War of the Amazons* throws the werewolves and their bitter enemies, the Wyrms, into the heart of the Amazon rain forest to battle for the fate of the world. Whew, deep breath.

Author's Bio: *InQuest* editor Mike Searle wonders if it's remotely possible to play a game of *Magic* in the span of a Beatles song.

## Gaming Glossary

Since I'm sure I'm gonna lose you sometimes in a blitz of gaming terminology, I'll try to pull out anything that needs explaining right here for ya, easy access. Like:

- **Collectible Card Game (CCG):** A brand-new form of gaming utilizing collectible cards which has breathed new life into the field.

- **Doomtrooper:** Heartbreaker Hobbies' combat-driven, techno-fantasy CCG.

- **Illuminati:** A fun-lovin', current-event-spoofin', conspiracy CCG from Steve Jackson Games. If you're paranoid, play it.

- **InQuest:** The best darn collectible card game magazine on the planet. Trust me, I'm objective.

- **Kult:** Another fine entry from those folks over at *Heartbreaker*. Lots of weird occultism, bizarre magic and crazy gods. Great game mechanics.

- **Magic: The Gathering (Magic):** The premiere CCG; it's sold over a billion cards to date.

- **Mayfair Games:** Gaming company responsible for such CCGs as *SimCity* and *Fantasy Adventures*.

- **Middle-earth: The Wizards:** Tolkien's classic "Lord of the Rings" is brought to life beautifully with Iron Crown Enterprises' 500-card rendition.

- **Quest for the Grail:** Arthurian legends meet the myths of old with Horizon Ring Games' new CCG.

- **Shadowfist:** Daedalus' Games combat-driven, funky martial arts CCG.

- **Star Wars:** Decipher's new CCG which adapts some George Lucas guy's sci-fi movie.

- **Vampire: The Eternal Struggle:** A supernatural, vampire CCG from Wizards of the Coast.

- **Wizards of the Coast (WotC):** Makers of *Magic: The Gathering* and one of the big companies in the gaming world.

- **World Series:** Are you kiddin' me?





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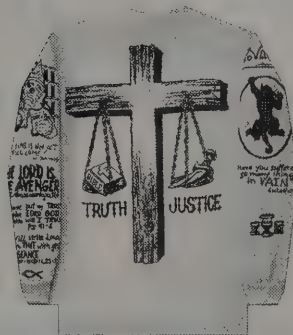
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# PICK HIT

BY ROB ANDREWS

**G**ood timing has evidently never been a strong suit for the Houston-based hard rock quartet known as the Galactic Cowboys. When their self-titled debut album was first scheduled for release, Geffen Records, their label at the time, decided to push back the disc's release date so that another act— one called Guns N' Roses— could release their first album. Needless to say, the Cowboys' effort kinda got lost in the shuffle.

When the time finally came for the

give up on their rock and roll dreams.

"It was a really strange time," Huggins said. "When we signed with Geffen, they were so confident that we were gonna be huge. Geffen had been on a real hot streak, and I don't think they felt like they could do anything wrong. But the first album was delayed because of Guns N' Roses, and Nirvana came out when we released our second one. So in comparison to those bands, our records just weren't that important. They just dropped us. It just burnt us out. We didn't know exactly what to do next. We played around Houston for about a year, and made a bunch of demo tapes that got rejected by just about everyone. Things started falling apart real fast. But just when it seemed like we were gonna permanently go off in different directions, the people at Metal Blade called us and told us they wanted to put out our next record."

That call came at the perfect time for the Galactic Cowboys. A month— or per-

to better capture the diverse musical elements that are the Galactic Cowboys than either of the group's two previous efforts.

"We thought the term 'machine fish' was perfect for this band," Huggins said. "It doesn't really mean anything in particular. It's two totally unrelated things being jammed together— which is kind of like what our music has always been about. We like our music to create a paradox that you really can't explain."

With the addition of guitarist Wally Farkas (who replaced original axe man Dane Sonnier at the height of the band's between-label predicament), on **Machine Fish** this re-energized unit has set out to create a series of tight, quirky, heavy rockers that blend their passion for unusual lyrics with riffs hard enough to stun a charging rhino. Just check out such tracks as *Feel The Rage*, *Fear Not* and *Red Sun* to get an idea of the impassioned craziness that is the Galactic Cowboys' trademark.

"There was a lot of anger in all of us because of what we had gone through,"

## GALACTIC COWBOYS



Galactic Cowboys: "There was a lot of anger in us because of what we had gone through."

group to release their second album, **Space In Your Face**, that same label told them that they had another priority at the moment— a certain disc called **Nevermind** by a little ol' band named Nirvana. Once again the Galactic Cowboys found themselves on the outside looking in. It was an obviously frustrating time for bassist Monty Colvin, vocalist Ben Huggins and drummer Alan Doss. They had been promised the world, and all they got for their efforts were two generally neglected (though critically praised) albums and a pink slip from their label that was handed to them while the band was in the midst of a tour. It was enough to make these guys to temporarily toss in the towel and

**"Our first album was delayed because of Guns N' Roses, and our second because of Nirvana."**

haps even a week— later and the band's members would have been scattered to the wind, seeking fame and fortune in different musical arenas. Perhaps it was fate, or perhaps it was a bit of good luck finally shining down on these hard rockin' range hands. But either way, the band soon entered the studio to begin work on their third album, the strangely named **Machine Fish**, a collection that manages

Huggins said. "I don't know if we had ever come out and actually said to one another that we were disappointed or pissed off. All of that just kind of came out through the music. That's one of the best parts about being a heavy rock band, you get to work out some of your anger when you play. But the funny part is that I know I'm still angry, and I think the other guys in the band are as well. We know we got something of a raw deal from Geffen. But at least we lived through it. We survived as a band and we made it to another day. We've made a new album that kicks some serious ass, and now we're ready to start making up for some lost time."



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# CAUGHT IN THE ACT

BY BRYAN HARPER

It was exactly two hours before show-time, and Ozzy Osbourne's sleek, black limousine was just pulling into the almost deserted backstage area of Dallas' Reunion Arena. As Ozzy emerged from the stretch, his wife/manager Sharon close behind, he spotted a few crew members casually completing their appointed task and engaged them in brief conversation. And in the distance he heard a boom box emitting the latest dose of street-wise rap flavorings. "Turn that crap off," Ozzy blurted out to no one in particular, as he was greeted by his road manager who quickly led him to his small but well appointed dressing room. There, he began the nightly process of transforming himself from his relatively sedate, often mild-mannered off-stage persona into hard rock's favorite loveable loon... the one and only Ozzy.

"There's now more of a gap between the person I am off-stage and the person I am on-stage," Ozzy said. "Back in the old days, I don't know if there was any difference. When I was in Sabbath, I'd do crazy things on stage, then go out and do even crazier things when the show was over. That was true when I started out on my own as well. But now, especially since I don't drink anymore, I tend to be much more boring off stage. I save up all my craziness for the audience."

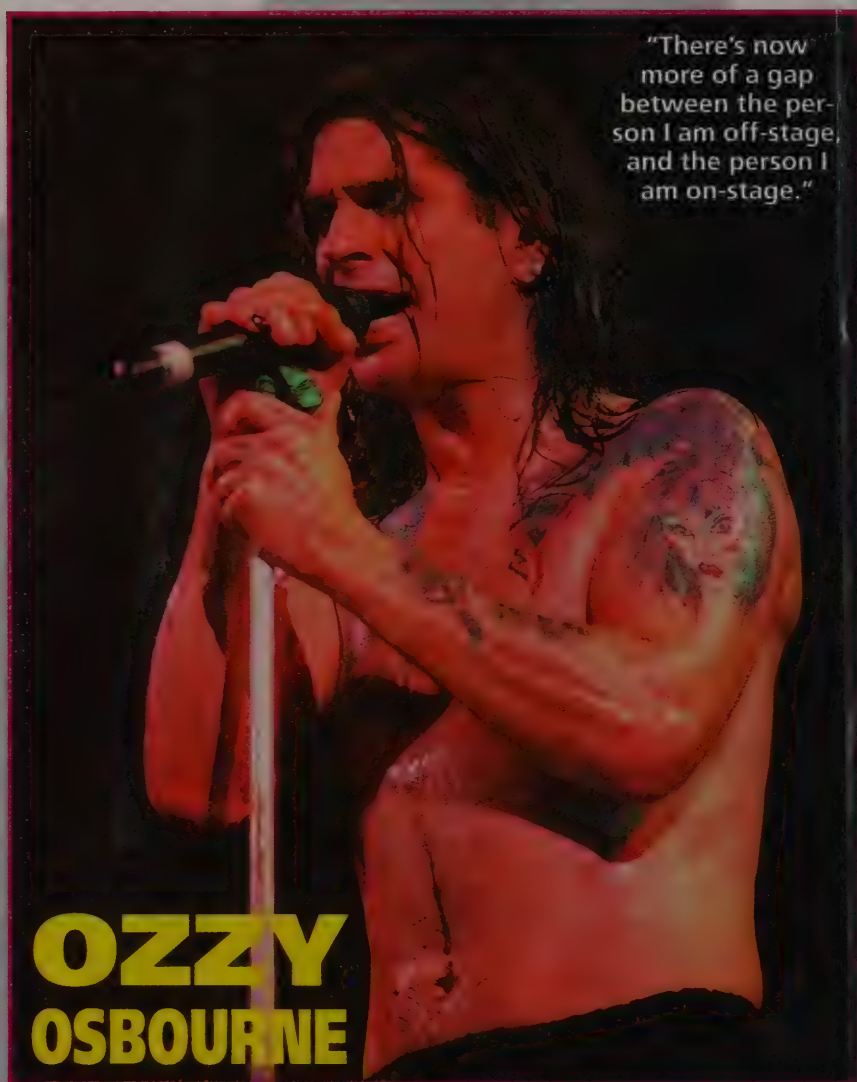
Slowly but surely the transformation was completed, and by 9:50, after two opening acts (Korn and Life Of Agony) had worked the crowd into a seething mass of riff-starved humanity, Ozzy was ready to take the stage. Flanked by bandmates Joe Holmes (guitar), Randy Castillo (drums) and Mike Inez (bass— on temporary loan from Alice In Chains), he immediately launched into *Flying High Again*, one of the trademark tunes drawn from his first post-Sabbath disc, **Blizzard Of Ozz**. For the next two hours, Ozzy worked the audience as only he can; strutting up and down the stage in his unique shuffling gate, shaking his hair to the headbanging thunder and offering brief, expletive-laced between-song banter extolling his loyal troops to "get crazy!" Blending such new songs as

*Perry Mason* and *Thunder Underground* from his current platinum disc, **Ozzmosis**, with such familiar fare as *Bark At The Moon*, *Mr. Crowley* and *I Don't Know*, Ozzy once again proved himself to be the metal master—a guy capable of taking 20,000 people and placing them in the palm of his hand.

"Standing in front of people with my band is what I missed most when I said I was retiring," Ozzy had stated shortly before going on stage. "I've been doing this for the last 25 years, and it's a very hard thing to give up. It's very tough to wake up in the morning and realize you don't have a band, and you don't have any

most surprising reaction from the packed house. Following in a tradition of Ozzy sidemen that has included the likes of Randy Rhoads, Jake E. Lee and Zakk Wylde, Holmes had much to live up to—and live up to it he did! Rather than attempting to mimic his predecessors, Holmes (a Randy Rhoads disciple who was tutored by the master himself prior to his tragic death in 1982) added his own brand of six-string fire to the proceedings, providing even some of Ozzy's most familiar material with a new degree of luster and energy.

"Every time I start working with new musicians it's both very exciting, and very



"There's now more of a gap between the person I am off-stage, and the person I am on-stage."

## OZZY OSBOURNE

PHOTO: EDDIE MALTOK

plans to go on the road. I'm the kind of person who hates the road when I'm out there, and hates not being on the road when I'm home. But I think I am enjoying it more this time than I have in the past because I came face-to-face with not touring anymore, and I didn't like it at all."

While Ozzy's stage antics (and the creative, theatrical stage set itself) kept the crowd more than satisfied, it was new guitarist Holmes who seemed to garner the

nerve-wracking," Ozzy explained. "Sometimes they work out great, other times they don't. It's hard to judge how somebody will react to the road, no matter how good a player they may be in the studio. Some one like Joe has proven that he's not only a very talented guitarist, but somebody who can not only put up with the pressures of the road, but put up with me as well. That's not an easy thing to do, I can assure you."



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# HARD ROCK HAPPENINGS

**Reports that Metallica** will be headlining this year's Lollapalooza Festival have now been confirmed by the fest's organizers. While the Metallmen themselves are yet to come out and say that they, indeed, will be on the your package, all signs point to the band closing shows at no less than 30 Lolla events during the summer. "We made a conscious effort this year to present a package that more fans would find entertaining." Festival organizer Perry Farrell stated. "Last year was a little disappointing for us on a number of levels, but we learn from what might be viewed as our mistakes. This year is gonna be the one yet for Lollapalooza."

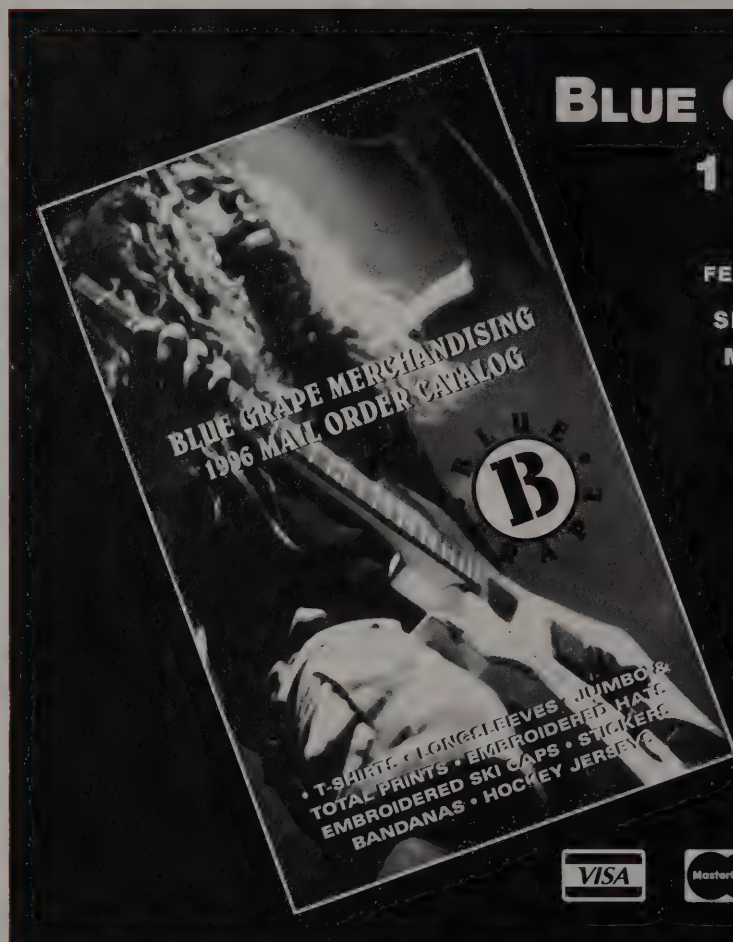
**Marilyn Manson** continues to draw media criticism for the overt fascination with mass murders ranging from Jeffrey Dahmer to Ted Bundy. While other performers have played homage to the likes of Charles Manson (including Guns N' Roses' Axl Rose) Manson's apparent fixation on these individuals has made him the target of those who feel his attitude is "unhealthy". I understand what those guys went through— what was in their heads," Manson said. "I have a chip on my shoulder that would allow me to do some of the same things that they did; I know that. The only thing that maybe has held me back is the fear of repercussion."

**Ministry's** Al Jourgensen has apparently begun a low-key war of words with White Zombie's Rob Zombie. Those-in-the-know say that Jourgensen feels that Zombie copped much of his act, and has turned it into a multi-platinum career. For his part, Zombie expresses a great deal of admiration for Jourgensen, but insists that he was doing the same sort of music and stage presentation with his band long before he even knew that Ministry existed. Things could get very interesting over the next few months as Ministry hits the road to support their new album, **Filth Pigs**.

**Bush's Gavin Rossdale** recently shot down the theory that he was having a secret love affair with Hole's Courtney Love. While he admits that he is friendly with Love, Rossdale insists he remains loyal to his girlfriend of four years. "This whole thing with Courtney got blown way out of proportion," he said. "We played some shows with Hole last year, and Courtney and I ended up hanging out a little bit. It was all quite innocent, and rather dull, really. She is such a magnet for attention that the media just jumped on it and tried to make something out of nothing."

**The mystery of Alice In Chains'** reluctance to go on the tour trail continues to deepen. Guitarist Jerry Cantrell had stated when the group's self-titled disc was released late last year that the band would "consider" road dates at the beginning of 1996. Now, some five months later, there's still no definitive word about when and where the band may take the stage. Apparently, while vocalist Layne Staley has managed to keep his drug problems in check, those around the band fear that the singer's delicate health could take a major turn for the worse if exposed to a lengthy period on the road.

**Aerosmith's Steven Tyler** reports that work on the group's latest album is just about



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**TC:** When we get offstage, we're always covered in sweat, so we have to change clothes.

**HP:** How long until you're feeling like everybody else again?

**TC:** A couple of hours. I don't eat all day until after we play. It's better to go onstage hungry. When you're hungry you play better. You do everything better when you're hungry. You work harder when you're hungry. You're kicking back after a nice meal. You can't jump as high with food in your belly.

of them, I'll sign. But that's it, you meet people, a lot of cool kids.

**HP:** Share a memorable fan experience with us.

**TC:** Right now, I'm wearing a shirt that this guy was wearing after a show. I traded him shirts. It's kinda cool, the shirt's got a huge Princess Leah on it, and she's aiming a laser gun right at you.

**HP:** How long do you figure your success will last?

**TC:** You can't take our records out of someone's library. They've got our records already,

ing, that's a great feeling.

**HP:** You're good about giving back to your fans.

**TC:** You can't forget where you come from... like the free clinics. They need help, especially with these right wing buttholes that are running stuff. Pete Wilson, the Governor of California wants to take away medical rights and education rights from people who can't prove U.S. citizenship. That totally sucks. The free clinic is the only place for these people. Immigrants should be totally welcome in our country. Anyone that wants to come here is fine, the more, the merrier.



**Tre Cool:**  
"We're totally stoked by the reaction we get from the people."

PHOTO: JEFFREY MAYER

**"You always work harder when you're hungry."**

**HP:** You must get a lot more attention than you used to.

**TC:** Well, yeah, especially when we come to and play a show. We get a lot of extra attention. Billie especially is really recognizable. People recognize him wherever he goes. I can throw a hat on and I fit into the crowd. A lot easier.

**HP:** When you're on the road, how many strangers do you meet in a given day?

**TC:** Tons. There's the local crew of the venue we're playing, like the security guards. Then there's the handful of kids that freeze their asses off and hang out a couple of hours until we come out. Sometimes we come out and say "What's up?" to them. Sometimes they're like just "Sign this! Sign this!" Sometimes if there are not too many

so we're pretty much going to have to deal with it forever. As long as we don't get jaded, stay true to what we believe in, and stay real to people that's foremost.

**HP:** What's the nicest thing about success?

**TC:** Probably the nicest thing is that I've got a kid, and I've got security for her. She'll be able to go to college if she needs to or wants to. I couldn't have gone to college if I wanted to, so that's something.

**HP:** Can you appreciate what's happened to you?

**TC:** We don't take it for granted. We're totally stoked. The appreciation we get from the people, the way people just go crazy out in the crowd when we're play-

er. It's a big place and there's enough room for everyone.

**HP:** It's also good for your fans that you keep your ticket prices down... even lower than Pearl Jam.

**TC:** We don't need to go out and make as much money as possible. You see a pop act go out and just milk it for like \$33.50 a ticket. That's not giving anything back. These people are basically taking advantage of people who bought their album anyway.

**HP:** Last question: how do you want to be viewed by kids in the '90s?

**TC:** I want to be heard. I think seeing a band and having an image of a band is stupid. A band is a bunch of people and songs. The music is what makes a band memorable.



# STONE TEMPLE WATCHING

**F**or some people, life is never easy. You can give 'em all the breaks— money, fame, looks, whatever—and they still find a way of screwing it up. Just ask Scott Weiland, vocalist for the Stone Temple Pilots. Here's a guy who had it all—and then came damn near close to losing it in one fateful moment.

"It was embarrassing," Weiland said in regard to his now-infamous drug bust last April. "I knew I had a problem, but I really didn't want anyone else to know. When I got busted, it was like my world had come crashing down around me. I had been exposed, and for a guy who is basically a very private person, ending up in the headlines was the last thing I wanted."

For a band that hadn't released a new album in over two years—or even appeared on a concert stage in more than 12 months—the Stone Temple Pilots have certainly kept a high-level public profile. Of course, many of the reasons behind their headline grabbing exploits had been far removed from the facts surrounding the group's two consecutive platinum discs, **Core** and **Purple**. Those reasons included Weiland's drug bust last April, as well as the on-again, off-again atmosphere that surrounded the band's very existence since that fateful spring day on which the California drug cops attempted to transform Mr. Weiland into Public Enemy Number One. Publications far-and-wide heralded the band's rumored demise, going so far as to report other vocalists STP was considering, and in what solo direction Weiland might turn.

Now, however, after nearly a year of speculation, rumor and innuendo, the fog is finally beginning to clear around STP, and the image that is emerging is one far healthier and happier than one might have imagined. Instead of being a band in shambles, with various members headed off to complete new and independent musical projects, these Pilots have apparently discovered a new sense of camaraderie and commitment. While the lingering effects of Weiland's very public humiliation have left obvious scars on the group's collective psyche, they've apparently weathered that storm and have set out on a course designed to help them resume their highly successful career. In fact, with the release of their new album, **Tiny Music...Songs From The Vatican Gift Shop**, it seems as if Weiland, bassist Robert DeLeo, guitarist Dean DeLeo and drummer Eric Kretz have lost nary a step on their hit-laden march to the top of the rock pile.

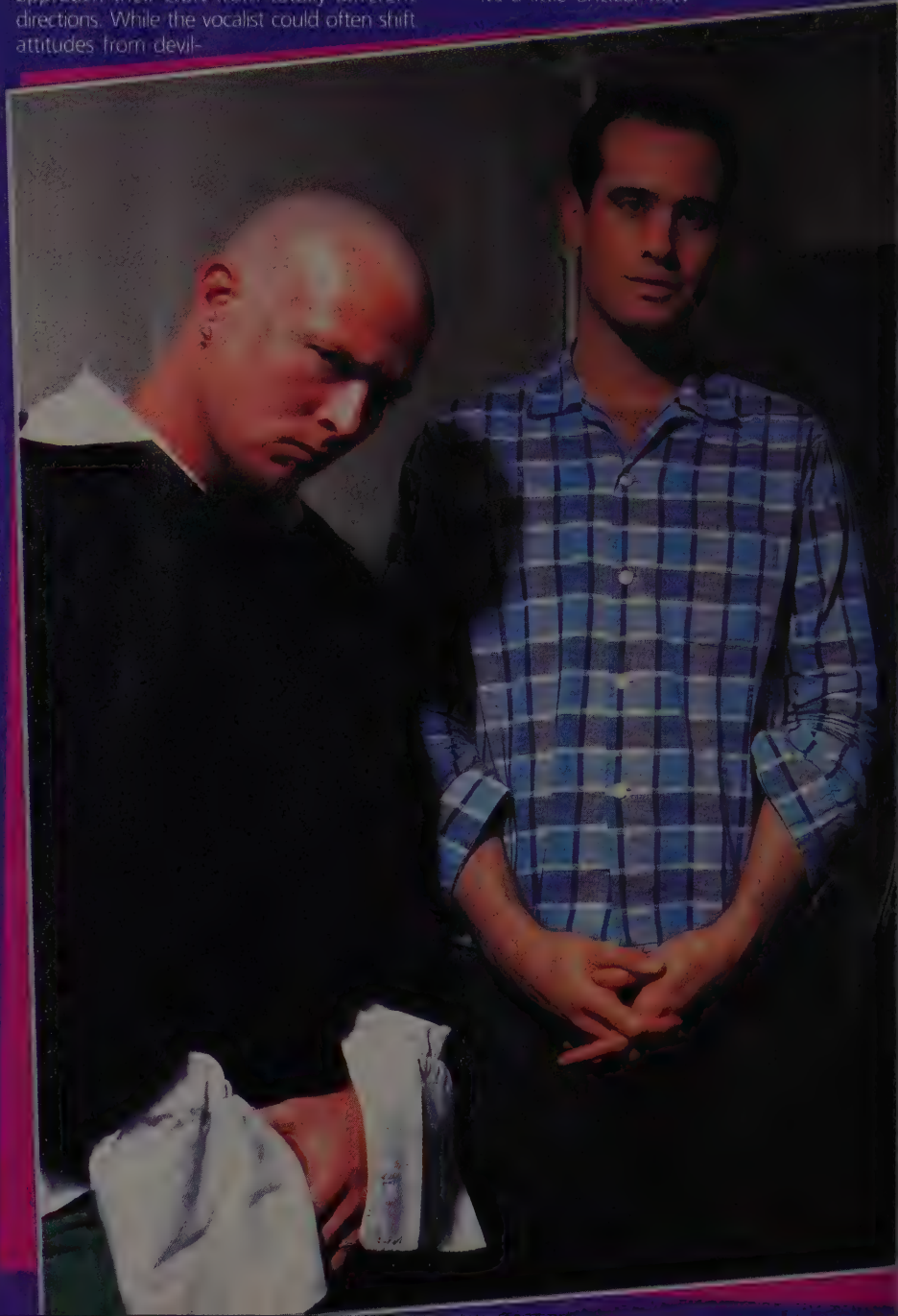
"There were things that had to get settled— issues that had to get straightened out," Weiland explained. "But once we did

that certain basic things seemed to stand out; that we really liked working together and that we loved the music that STP made. We weren't going to give that up over what proved to be a series of rather petty differences. I think we've all done some serious soul searching and emerged as better, stronger people because of it."

Highlighting the list of grievances that had to be settled before any sort of reconciliation could even be considered was the fact that the DeLeo brothers and Weiland seemed to approach their craft from totally different directions. While the vocalist could often shift attitudes from devil-

may-care to deadly serious at the drop of a proverbial hat, the DeLeo boys tackled STP's creative output with a steadfast determination that left little room for temper tantrums and reckless displays. They told Weiland straight-out that they were fed up with his moody, unpredictable nature, and that if he wasn't ready to shape up, then he better be ready to ship out. At first the singer thought the brothers were using scare tactics in order to insure that he maintained his clean bill of health. He soon discovered otherwise.

"It's a little unclear how





# PLE PILOTS

## THEIR STEP

BY WINSTON CUMMINGS

this all came about," a source close to the band revealed. "But it got a little scary there for awhile. I believe Scott was the one who told everyone else that he intended to keep working with his solo band, The Magnificent Bastards. The DeLeo brothers told him that if he was going to do that, they were going to hire another singer—and they tried to do it. But before any decisions could be made, Scotty came to his senses—as did Rob and Dean—and they all

agreed to meet and see if they couldn't iron things out among them. Thankfully, they did."

Once their tenuous partnership had been renewed, the entire STP clan gathered to focus their collective energies on the writing and recording of the band's eagerly-awaited third album. With a track record of successes that had seen their first

two discs sell a combined total of over seven million copies, the band knew that they had their work cut out for them this time around. But rather than shirking from the responsibilities of writing a new disc that matched up to STP's platinum-coated legacy, the quartet set their sights on creating the *ultimate* Stone Temple Pilots collection. They were determined to produce an album that presented both the hard-hitting, insightful brand of

**"We did some serious soul searching and emerged as better, stronger people."**

material that fans world-wide had grown to know and love, as well as featuring an expansive style that showcased the band's artistic evolution.

"You can't go back and write the same song you wrote two or three years ago," Weiland said. "Not only can't you do it, you don't want to do it. You've got to keep moving ahead. One of the qualities about the groups I always admired when I was growing up was that they could test themselves, present exciting new songs, yet maintain a core sound that let everyone know exactly who it was making that music. I hope that's what we've achieved this time."

From first note to last, the band's new album is an exciting, challenging and inventive showcase for STP's entire musical repertoire. While their previous two releases also prided themselves with providing a wide berth to the group's varied rock styles, they both depended heavily on the metallic riffs of Dean DeLeo and the over-the-top raving of Weiland for their structural foundation. This time around, while their hard rock style still remains the group's heart and soul, there is unquestionably a more expansive approach in the works. Perhaps the harrowing experiences Weiland suffered through during the last year, or the near-death status that was so recently STP's calling card, have provided this band of rock and roll rebels with a more mature and complex outlook upon the rock world. Thankfully, it certainly hasn't robbed them of even an ounce of their unique rock and roll energy; through good times and bad, STP has remained a quintessential musical unit.

"There is something special about this band," Weiland said. "I can't put my finger on exactly what that special quality is, but it's there. You can hear it in the music and you can just feel it when we're in the studio. It's what makes this such a special experience for all of us."

**STP: "You can't go back and write the same songs you wrote two or three years ago."**

PHOTO: ROSS HALEN





**Ministry**—Filthy Pig (Warner Bros.) 147-488

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**Danzig**—Thrall-Deamonsweatlive (American) 462-333

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**Pantera**—Far Beyond Driven (eastwest) 463-926

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**AC/DC**—High Voltage (Atlantic) 487-520

**Megadeth**—Countdown To Extinction (Capitol) 444-489

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**Soul Asylum**—Grave Dancers Union (Columbia) 445-510



**Anthrax**—Stomp 442 (Elektra) 140-038

**Stevie Ray Vaughan & Double Trouble**—Greatest Hits (Epic) 140-939

**Tripping Daisy**—I Am An Elastic Firecracker (Island) 135-608

**AC/DC**—Back In Black (ATCO) 120-337

**Danzig**—4 (American) 489-377

**Blind Melon**—Soup (Capitol) 134-866

**Vince Neil**—Carved In Stone (Warner Bros.) 134-619

**Kyuss**—...And The Circus Leaves Town (Elektra) 133-702

**Dream Theater**—A Change Of Seasons (eastwest) 135-855

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**Dokken**—Dysfunctional (Columbia) 127-902

**Scorpions**—Live Bites (1988-1995) (Mercury) 126-912

**Robert Cray Band**—Some Rainy Morning (Mercury) 126-862

**The Best Of The Scorpions** (RCA) 125-369

**The Best Of Lita Ford** (RCA) 125-054

**The Best Of The Scorpions, Vol. II** (RCA) 125-377

**Jimi Hendrix**—Band Of Gypsies (Capitol) 122-598

**Encomium: A Tribute To Led Zeppelin**—Various Artists (Atlantic) 121-434

**Corrosion Of Conformity**—Deliverance (Columbia) 106-716

**Filter**—Short Bus (Reprise) 125-997

**Metal Massacre**—Various Artists (Metal Blade) 114-355

**The Black Crowes**—America (American) 111-369

**Pearl Jam**—Vs. (Epic) 465-427

**Stone Temple Pilots**—Purple (Atlantic) 465-963

**Temple Of The Dog** (A&M) 442-780

**Joe Satriani**—(Relativity) 141-598

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**Pearl Jam**—Ten (Epic/Associated) 428-433

**Kiss**—Smashes, Thrashes And Hits (Mercury) 423-731

**Alice In Chains**—Facelift (Columbia) 414-292

**Red Hot Chili Peppers**—Blood Sugar Sex Magik (Warner Bros.) 428-367

**Iron Maiden**—The Number Of The Beast (Capitol) 410-571

**Pantera**—Cowboys From Hell (ATCO) 410-332

**Extreme**—Pornograffiti (A&M) 409-003

**Mötley Crüe**—Dr. Feelgood (Elektra) 387-944

**Skid Row** (Atlantic) 379-602

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**God Lives Underwater**—Empty (American) 139-287

**Flaming Lips**—Clouds Taste Metallic (Warner Bros.) 139-246

**Machines Of Loving Grace**—Gilt (Mammoth/Atlantic) 139-014

**Fates Warning**—Chasing Time (Metal Blade) 137-182

**Skunk Anansie**—Paranoid & Sunburnt (One Little Indian) 137-984

**Ozzy Osbourne**—Ozzmosis (Epic) 141-481

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**Goo Goo Dolls**—A Boy Named Goo (Warner Bros.) 121-178

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**Erick Sernon**—Double Or Nothing (Def Jam/RAL, Island) 141-176

**"The Doom Generation"**—Original Soundtrack (American) 141-036

**Melissa Etheridge**—Your Little Secret (Island) 140-954

**Raekwon**—Only Built 4 Cuban Linx (RCA/Loud Records) 137-141

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**The Dave Matthews Band**—Under The Table And Dreaming (RCA) 125-229

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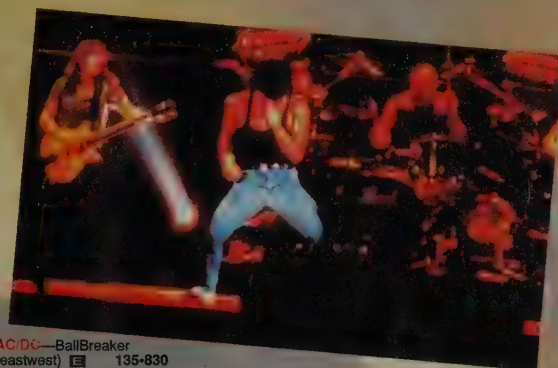
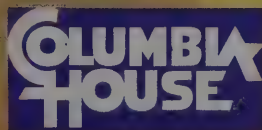
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# BAD RELIGION

BY JODI SUMMERS

The goal of Bad Religion is simple. They want to make music that is socially relevant, and to create sublime punk opuses for as far into the future as feasibly possible. It's taken a long time, but thanks to the punk resurgence, the poignantly observant rantings of Bad Religion are finally getting heard. This quarter of Washington, D.C. natives—featuring vocalist Greg Ginn, guitarists Brian Baker and Greg Hetson, bassist Jay Bentley, and drummer Bobby Schayer—have been slugging it out for more than 15 years. Finally, they're getting the attention that has eluded them in the past.

Recently we had a chance to shoot some words with Brian and Greg.

**Hit Parader:** Why did you choose the name Bad Religion?

**Brian Baker:** The name was thought up by a bunch of 15-year-olds in 1980, and essentially, at that time we thought it was something that was requisite punk as far as shock value. It lent itself to an excellent logo, which was the cross with the Ghost Busters slash across it. The imagery is pretty powerful, and when you're 15, that stuff is neat. What we're trying to do now is invent something around what the name is supposed to mean.

We've been sticking to an anti-dogma statement. Religion is one of the largest sources of misinformation for civilized man.

"We're growing a little bit every year, and we want that to continue."

# PUNK PIONEERS



We believe you should dethrone the icon and question the heroes.

**HP:** You've been together for 15 years. recently, you've been touring with major league acts like Pearl Jam. Your last two albums, **Stranger Than Fiction** and **The Gray Race** have been getting a lot of airplay. Do you feel like you've finally hit the big time?

**Greg Hetson:** We're getting more attention. I guess the so-called big leagues is to get on the cover of *Rolling Stone*, *Spin* and *Hit Parader* every month. I haven't seen that yet.

**HP:** Is that kind of success something you want?

**GH:** We don't really think about it. If it happens, it happens. It hasn't happened and we're doing alright, so I guess it isn't neces-

was good, and the guitar sounds are a lot better, which makes us guitar players happy. They're just really loud and big, and everything meshes together like there's a band playing and you're hearing it coming out your little speakers at home. It's not an easy thing to do because you're trying to capture a live feel in the studio.

**HP:** What do you prefer, playing live or working in the studio?

**GH:** They're both fun. I like playing live, it's not as tedious. There's not a lot of down time, there's always something to do. I like jumping around and sweating better than sitting and waiting.

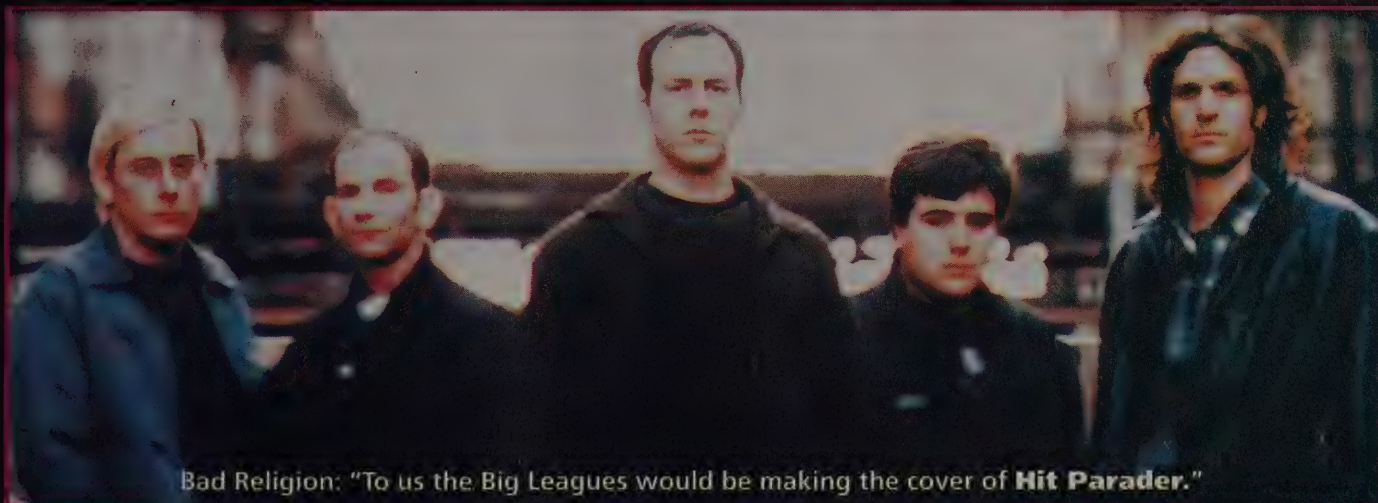
**HP:** What's the biggest audience you've played for?

**GH:** About 60,000 at Olympic Stadium in Munich. It was a really eclectic festival in the

stopped there for about 10 days, so we didn't get hassled by the fact that we couldn't read any signs or speak the language or anything. We do a lot of touring in Europe, and we'd be in a country like Germany for as long as a month at a time. That's when it really starts to get tedious. Japan never failed to deliver, it was so surreal. It's **Blade Runner**. Imagine a 24-hour-a-day country where every free space of concrete has neon on it. People are really, really nice, there's also the masses of humanity. It's this little island with all these people on it and they just live. The average middle class apartment is the size of a bedroom in Hollywood.

**HP:** What would Bad Religion like to accomplish?

**GH:** We like the progress we've been having over the 16 years we've been together



Bad Religion: "To us the Big Leagues would be making the cover of **Hit Parader**."

## "Religion is one of the largest sources of misinformation for civilized man."

sary. Right now, I'd like a Diet Coke, that would be nice. Brian would like one too.

**HP:** What is the meaning of the title of your new album, **The Gray Race**?

**GH:** It signifies the human race. People usually think of things one way or another—black or white—but in the middle there is a gray tone to all sides of every story or idea.

**HP:** Ric Ocasek produced the album, why did you choose the former Cars' guitarist?

**GH:** Actually, he kept calling us and bugging us, saying he really wanted to work with us, so we said, "Hey, what the hell? We knew of the bands he's done—Bad Brains and Weezer—and that was pretty cool." It's always good to have somebody in the studio that's been there, done it instead of just some knob twister. Ric's been in a band, he wrote a hit song or two, he's cool.

**HP:** What did Ocasek bring to Bad Religion?

**GH:** He's got a good energy level out of the band. It translated well to the tape, which

summer of 1995: Danzig, Faith No More and Megadeth. The night after us were Bon Jovi and people like that. You'd buy one ticket and you'd either get to go to dinosaur day or soon to be dinosaur day, which is the day we were on. We got to play for people who could never have gotten to see us in a million years.

**HP:** What's it like when you play your hometown?

**BB:** Home is Washington, D.C. I never really have a lot of fun at those gigs, it's not really like some triumphant return. For me, hometown gigs means I'm going to spend most of the show being concerned about how I'm going to get in the 32 people I have to get in for free. It's just constant running around trying to get backstage passes and sneaking people in the back door.

**HP:** What countries do you enjoy touring most and why?

**BB:** I really like Japan, but it could be because we went for the first time last year and it's still really kind of fresh. We only

to continue. We're growing a little bit every year. We hope people appreciate it and get something out of it, that's about all you can ask for.

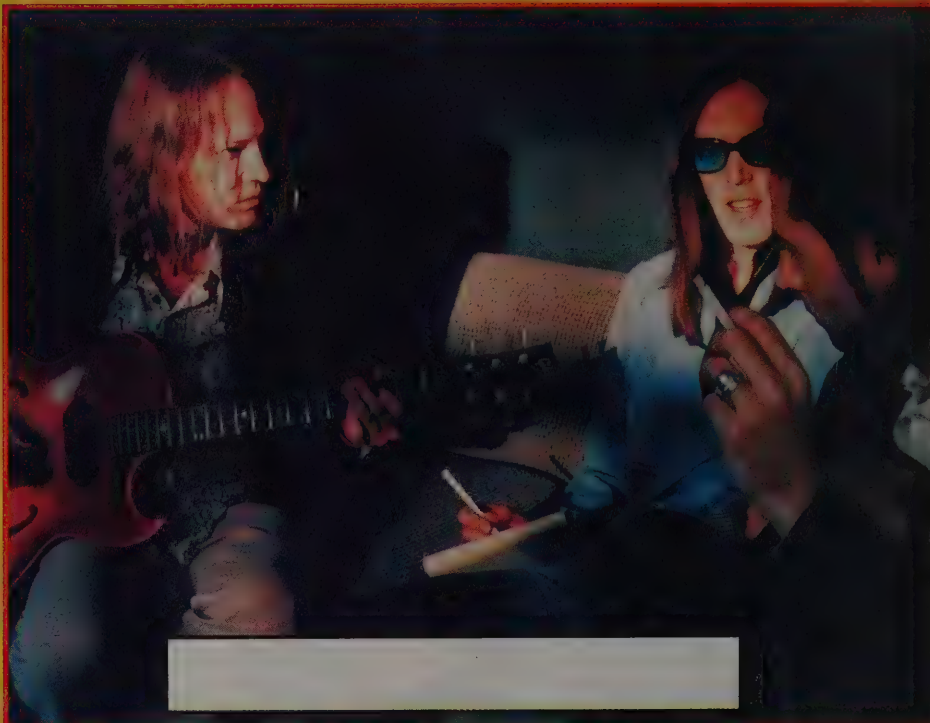
**BB:** I'm beginning to understand that importance of longevity and a strong progression, as well as building something that's important to a large number of people. As Bad Religion has been fortunate enough to exist for a long time, our popularity has built very slowly and incrementally. In doing that, you achieve a much more avid fan base. Bad Religion fans tend to be familiar with every nuance of the band and the entire catalog. I like the fact that it's a band that requires something of an investment on the listeners' part. You have to really pay attention to get the best out of it, and my goal really is to be able to maintain this exact profile and continue to become more popular incrementally and continue to be relevant for as long as possible. And when we're not, I'm not going to do it anymore. My long term goal is really to be in Bad Religion, as long as it's still important.



# URGE OVERKILL

Some bands emerge full-blown on the rock and roll scene; they release a debut album that soars to the top of the charts, they watch their first video instantly enter "heavy rotation", and their faces quickly become staples on every magazine cover in creation. Other bands aren't quite so lucky. For the vast majority of acts currently enjoying major label support, there's a long, down 'n dirty history that has preceded their present moment in the sun. Please remember for a second that there were two Green Day albums before **Dookie**, and plenty of prior releases from Nirvana and Soundgarden before they hit the big time.

Add to that list of groups who've paid some heavy dues prior to attaining their current level of notoriety a Chicago-based trio known as Uрге Overkill. Guitarist/vocalist Nash Kato, guitarist/vocalist Eddie "King" Roeser and drummer Blackie O have a decade-long history to their credit, though few outside of the band's inner circle will be aware of such early releases as **Strange I...** and **The Supersonic Storybook**. They laid down their strange amalgam of metal/pop



## PLAYING WITH FIRE

and alternative throughout the late '80s and early '90s to a generally unreceptive rock public, most of which seemed to be totally confounded by this unit's admittedly off-center musical perspectives. But now, with the release of the band's latest album, **Exit The Dragon**, it seems as if Uрге Overkill may finally be the right band in the right place at the right time.

"We've never been a band designed to pander to mainstream tastes," Kato said. "In fact, everything we did from the first day on was probably totally against what the mainstream wanted or would accept. But now, for whatever reason, we find ourselves on a major label with the idea of making a record that will reach a lot of people. It kind of makes us laugh."

From the start of their crazed career, Uрге Overkill have done things their own way. From their start as a strange *Clockwork Orange*-inspired unit that wore top hats and spats on stage, through their tip-toeing around the late-'80s metal movement, to the arrival in the '90s as a cutting-edge band beloved by the likes of Pearl Jam (who have taken Uрге on the road with them on numerous occasions), this band has waged a singularly distinctive war to expand the

BY NOLAN WILSON

often restrictive confines of hard rock. Bringing together such superficially divergent elements as wailing guitar solos, industrial-strength riffs and spiritually-inspired lyrics, such albums as 1989's **Jesus Uрге Superstar** and 1990's **Americruiser** were a weirdly beautiful sonic melange that won world-wide kudos for these mid-American rockers.

"I think the thing you can say about most of our albums is that they're not the kind of records a lot of other bands would make," Kato said. "But it wasn't by design—it was just the way things turned out."

**"We've never been a band designed to pander to mainstream tastes."**

By 1993, however, the band's unusual style had won a large enough following to begin attracting major label attention. Geffen Records finally stepped forward to give the band the kind of exposure they had long dreamed of, and with the release of that year's **Saturation**, the Uрге gang jumped into their new-found notoriety full-force, proudly altering their sound to fit into their more mainstream home. And now, with the release of **Exit The Dragon**, Uрге Overkill's transformation into a band liable to reach the mass-appeal market seems complete. Though long-time band supporters may yell "sell out" upon hearing such new tracks as *This Is No Place* and *View In The Rain*, these guys insist they're just doin' what comes naturally.

"Once we signed with a major the only logical approach for us was to embrace the idea completely," Roeser said. "We felt obligated to take everything—the songs, the production, the image—to the logical extreme. And we were quite happy to do it. We're still making very honest music, that's our real mission. This time we've presented a little looser, more live-sounding album, but it's still classic Uрге. We're curious to see how people react to it."



# PEARL JAM

## PROBLEMS IN PARADISE

BY JAMES HARDING

The recording studio doors were sealed tighter than a Pharaoh's tomb. On the outside of those imposing, foot-thick, soundproofed doors, a phalanx of fast-moving studio techs scurried about, preparing themselves for any eventuality—no matter how remote—that might occur. They buzzed around like a well-rehearsed team of army ants, undertaking their assigned tasks with a stoic intensity—no questions asked, none given.

On the other side of those doors, however, the mood was apparently quite different. Pearl Jam was at work in there, and things were moving at a *much* slower pace. It had been the better part of three months since the Jammers had moved into their top-secret Seattle-area recording facility, and both the group and their team of workers were sworn to silence regarding the state of the band's long-awaited new album. According to some of those workers (we here at **Hit Parader** can get *anybody* to talk when we put our minds to it) the disc was nearly complete, a raucous, hard rocking opus that had been putting the studio's soundproofing to a very stern test. Others, however, gave the distinct impression that not everything was going well in the world of Pearl Jam. They indicated that the ongoing studio efforts of Eddie Vedder, Jeff Ament, Stone Gossard, Mike McCready and Jack Irons had been fraught with delays, indecision and at times, even a touch of confusion.

"I know they're working real hard," one studio worker revealed. "But sometimes it seems like they're getting a little frustrated by not getting everything done the way they want to. I don't want to read too much into anything, because it may not be too big a deal. I like those guys. They're interesting people to work with. They're nothing like I thought they might be. They may be the most down-to-earth people I've ever met. There's absolutely no pretension around them. They come in and give you a 'hello' and treat you like you're part of the team. Believe me, that's not the way it usually is with a band. The only time a lot of those other guys want to hear from you or see you is when they need something."

Apparently, Pearl Jam have everything they need already at-hand. It now seems as if the band has actually reached the point where they're finishing their new disc (we've all heard *that* one before) and are getting ready to

release their first undertaking since 1994's **Vitalogy**. While it has only been a little over two years since the appearance of their previous disc—a relatively short period in today's drawn-out rock process—the fact that Pearl Jam has been virtually invisible during that time has only heightened fan interest in their latest project. Aside from the five dates performed during their aborted 1995 U.S. tour, and occasional appearances with the band's spiritual advisor, Neil Young, the members of Pearl Jam have been about as invisible as a band can be during the last 24 months. Is all that about to

**"We make albums for the sake of making albums; they stand on their own."**

change in the near future? Without going through the whole Pearl Jam vs. TicketMaster thing yet again, the simple answer appears to be a resounding no.

"I know there are bands that make albums so they can have new material to play on stage," Ament said. "But that's not what we're about. We make albums for the sake of making albums. They stand on their own. The stuff you do on stage is different; it's a whole different feeling up there. But we do love playing live. That's what we all did for years before we got record deals. We want to play live, and we will."

It seems that if these guys don't get the chance to get on stage soon, they're liable to burst from frustration! The rock wires have been filled with intriguing stories in recent weeks indicating how certain P.J. members seem willing to do just about anything in order to get back on stage—anywhere, anyhow and with anyone. One of the favorite rumors to cross our desk recently was one stating that McCready had been sending flowers to alternative goddess Alanis Morissette on almost a daily basis just so the chart-topping singer would invite McCready to come jam with her band. Another hot tale had Gossard hanging out in various Seattle clubs on days off from

the recording studio, just waiting for the chance for some local wanna-be's to recognize him and ask him to hop on stage. Whether these tales are accurate or not, it does appear that with each passing day, the Pearl Jam frustrato-meter is reaching new heights.

"There's no question that they want to get out there and play," a band insider revealed. "They *need* to get out there and play. It's hurting them as musicians and as a band to not be able to perform. There's never been a band other than Steeley Dan—which was more of a studio creation, anyway—that didn't live to play live. People have forgotten how great these guys are on stage. They're the most dynamic and exciting band I've ever seen. Sometimes MTV goes back and plays some of the concert footage in their archives. Man, the energy that comes across just makes your heart skip a beat!"

There are those who insist that unless Pearl Jam get their act together and are able to tour in America during 1996, the band is actually in deeper trouble than some might think. While each group member still professes an undying loyalty to both the band and to one another, the various difficulties that have become part of Pearl Jam lore—from dealing with the unpredictable Vedder, to becoming the standard bearers for the rock and roll "cause"—has begun to weigh heavy on each member's soul. These guys don't necessarily want to speak for the entire rock world (though they assumed that role when they went before Congress last year to discuss TicketMaster's supposedly "monopolistic" practices), they just want to play! Hopefully in the months ahead we can all forget about Pearl Jam's self-created problems and just start thinking of them once again as one of the greatest bands in the land.

"We never wanted to be stars," McCready said. "And that's not what motivates us now. We're just a bunch of musicians who enjoy hangin' out and playing together. Now that we have so much attention paid to everything we do, we've tried to use whatever influence we may have to make things better for the fans and for other musicians. Maybe now we've just got to focus for a while on making it better for us."



# BUSH

## ROSSDALE'S REVENGE

So it all begins again for Bush; the laborious, painstaking, heartbreaking, though often joyous procedure of bearing one's soul in song. Following an 18-month period during which their debut album, **Sixteen Stone**, emerged as one of the most successful hard rock releases of the '90s, these London lads have now returned to the recording studio in the hopes of catching magic in a bottle for the second time.

Rather than being daunted by the inherent pressures of such an undertaking, vocalist/guitarist Gavin Rossdale, drummer Robin Goodridge, bassist Dave Parsons, and guitarist Nigel Pulsford seem to be approaching the challenge with unmistakable relish. They seem to feel that they only began to scratch the surface of their emotive, powerful sound on such first-time hits as *Comedown*, *Everything Zen* and *Little Things*. This time, they're determined to take the giant foothold they've created for themselves in the rock marketplace and truly begin reaching for the stars. Call it innocence, arrogance, confidence, or just good-natured positive thinking, but Bush are convinced that for them there are no limits.

"You never really know how anyone is going to react to the music you make," Goodridge explained. "You sit around a recording studio and all you can hope to do is please one another. The thought that millions of people bought your first album, and that millions more heard your music on the radio, never crosses your mind. It can't otherwise you'd just be too overwhelmed to even attempt to play anything. This time we're approaching things with a lot more knowledge and confidence, and hopefully that will come across in the songs."

It should be fascinating to see how the rock world responds to Bush's second effort when it is released in the fall. After all, despite all of their multi-platinum success,

there were those who were less-than-thrilled by what they viewed as the band's overt attempt to blend Seattle-style angst with a distinctly European rock sensibility. Though this musical formula proved to be incredibly successful on this side of the Atlantic, there are many who feel that Bush was little more than 1995's "flavor of the month"—a band that will have little significant impact on the music scene in the future. Others, however,

**"Some of the criticism we received passed the point of being annoying and became amusing."**

insist that Rossdale and the boys have helped establish the hard rock ethic of the mid-'90s. Those supporters state that not only has Bush's work helped revitalize the entire British hard rock scene, but that their hard-hitting sound owes as much to their native country's rich rock heritage as to the plaintive sounds of Seattle.

"So many comparisons were made between us and Pearl Jam, between us and Nirvana and between us and whomever," Rossdale said. "It passed the point of being annoying and just became amusing to us. It was as if some people would do anything to avoid giving us any credit. But I think that's something virtually every band goes through. I remember once reading some of the early reviews that bands like Led Zeppelin and the Rolling Stones received. Even those bands were often dismissed as being little more than 'second rate blues bands.' Can you believe it? I think I may be more comfortable with people finding a bit of fault with what we've done than with just loving everything."

With international sales topping the four million mark, it seems as if more people instantly fell in love with Bush's enigmatic, energetic sound than chose to criticize it. Yet Rossdale is the first to admit that he's well aware of rock's infamous "sophomore jinx"—the unfortunate situation that often occurs to a band coming off of a highly successful debut disc. He knows that there are critics out there waiting to savage him, and he knows that there are radio and MTV programmers sitting back with a "show me" look on their faces. Rossdale and co. are extremely aware that in today's fickle rock world, yesterday's accomplishments count for little. Everyone wants Bush's second album to be both as good as their debut, yet somehow different and even more exciting. Bush feel they're up to the challenge.

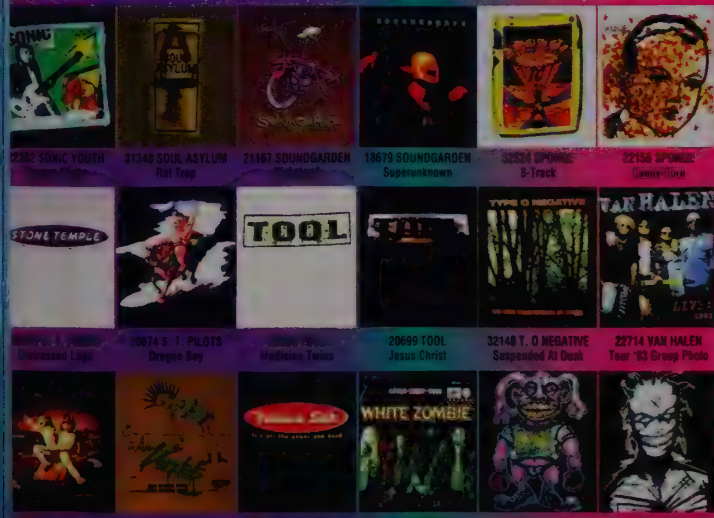
"We write about things we know about, and things we've read about," Rossdale said. "That's what we did on the first album, and that's what we'll do this time too. A lot of the attention we generated even before people saw us play live was due to the unusual subject matter of the songs. I like that. But a big difference now is that since we wrote those first songs we've experienced so much more. We've toured the world, seen so many new places and met so many new people. All those things have an impact on your music. I know we have taken some of the new songs in a new direction, and I think that's good. But at heart, we want to keep what it was that made us special in the first place."

It is the time-honored rock question; can a band sing the blues with a million bucks in their pocket? In Bush's case, they may never have set out to sing the blues, but there's no question that their edgy style depends greatly upon an almost world-weary quality in order to be at its most effective emotional level. The songs of drugs, bombs and sex that infused **Sixteen Stone** with much of its inherent majesty, touched a responsive chord within rock fans everywhere, many of whom were able to instantly relate to the group's paeans of social outrage. Will Bush choose to be as socially relevant, as politically correct, this time out? Or will they simply follow the temptation to present the music they *think* their fans want to hear?

"If we never sell another record, and if we end up playing in small clubs, I know that we'll always produce the music that we believe in," Pulsford said. "There's just no point to making music unless it is exactly what you truly want to do. So many bands seem to be trying to fit into some mold that they think will guarantee them success. I don't believe you can do that. The more you try to fit in, and the more you get away from being yourselves, the greater the risk you run of failing. We have no desire to try and copy what we did on the first album. If the music this time comes out sounding like it did last time, so be it. If it doesn't, there's nothing we're going to do to change it. Growth and change is just part of life, and we're more than willing to accept that."



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21647 DANZIG <i>Lo Yang</i>	21401 L. ZEPPELIN <i>Star Wars</i> <i>Symbols</i>	2142Z OFFSPRING <i>Smoking Gun</i>	3141F SOUNDGARDEN <i>Star Wars</i>
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19844 BEATLES 1996	19865 GUNS N' ROSES 1996	19869 NIRVANA 1st ed. Memorial 1996	19882 ROLLING STONES 1996
19849 BOB DYLAN 1996	19864 IRON MAIDEN 1996	19870 PALM TRINITY 1996	19883 SAMANTHA FOX 1996
19848 BOB JOVI 1996	19863 JIMI HENDRIX 1996	19871 PEARL JAM 1996	19884 SEPULTURA 1996
19847 CURE 1996	19866 KISS 1996	19872 PINK FLOYD 1996	19885 SEX PISTOLS 1996
19849 DOORS 1996	19857 LED ZEPPELIN 1996	19873 PRINCE 1996	19886 SMASHING PUMPKINS 1996
19850 EAGLES 1996	19856 METALLICA 1996	19874 PULP FICTON 1996	19887 SOUNDGARDEN 1996
19859 FATHY NO MORE 1996	19867 NAUGHTY GIRLS 1996	19875 QUEENSRYCHE 1996	19888 TOPLESS GIRLS 1996
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5306 C. CORPSE Bore Out Of Cillage	5361 LED ZEPPELIN Spirit's Symbols	4593 PINK FLOYD - Mammals w/animals	5410 SLAYER - Europe Intervention
5141 DOORS - Ken Kesey's Compote Photo	5467 MEGADETH The End Compote	4595 PINK FLOYD - Streaming Head	4606 SLAYER - Resurrection
4398 GUNS N' ROSES Big Gun	42296 CUBITT The End Compote	4599 PRIMUS 1987	5383 SOUNDGARDEN - Sanctuary
5295 GUNSMITH - The End Compote	5345 OZZY OSBORN - The End Compote	4605 R. KELLY - The End Compote	5384 SOUNDGARDEN - Sanctuary
3181 IRON MAIDEN - The End Compote	5415 PALE PLANT - Plants & Zips	3744 RUSH 1987 - The End Compote	5385 SUE V. TAY VAUGHAN - Sharp Shots
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11435 AC/DC Feet & Back Deck	12556 FILTER Red Logo	12572 MISFITS "Hooded Skulls"	12583 R. AGNCIANT MACHINE Logo
12435 AEROSMITH Get a Grip	12435 F.O. FIGHTERS Logo	12575 NINE INCH NAILS Skull & Snake	12584 RANDI "Motown 30's"
20401 ALICE IN CHAINS Fly	13970 FUZZ! Logo	12582 NINE INCH NAILS Logo	13970 SEPTIMA "Mates 4 D's"
20981 BAD RELIGION Text Logo	12338 GREEN DAY Logo	13935 NIRVANA Logo	32435 SILVERCHAIR Logo
14515 BEASTIE BOYS Logo	16816 GUNS N' ROSES Gum in Logo	24996 NOFX Logo	22694 SLAYER Logo
12789 BIZARRO Broydlyn Symbol	18522 HELMET Logo	39383 OBITUARY Logo	15055 S. PUMPKIN "Hooded Skulls"
31326 BUSH Text & Logo	12744 JUDAS CHENDRIK Logo	12574 OFFSPRING Logo	12574 SONIC YOUTH "Hooded Skulls"
14399 CANNIBAL CORPSE Logo	11115 KISS Logo	11247 QUIT! OSBOURNE Logo	21255 SPOONDRAGON Name Logo
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12688 DANZIG Skull Logo	11138 LED ZEPPELIN Symbols	17016 PEARL JAM "Totem New Logo"	20685 STONE TEMPLE PLOTI Logo
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32638 ENEMY ROAD Logo	72444 METALLICA Metal "M" Logo	12575 R.H. CHILI PEPPERS Logo	12575 WHITE ZOMBIE Logo

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**A**lice In Chains' Jerry Cantrell says he doesn't care what the media writes about his band. He insists he hasn't read the reviews of his group's latest release, the disc simply titled **Alice In Chains**. And the flaxen-haired guitarist states that he could give a rat's ass about those who continue to take pot shots at the supposedly hard-living lifestyle of this hard rocking Seattle quartet.

If one didn't know better they might get the impression that Cantrell was pissed off—or at least mighty defensive—concerning the recent twists and

about why it's taken so long for the band to decide whether or not to venture out on the tour trail. Come to think of it, he just may be right.

"Our obligation really isn't to answering questions about why we do, and don't do, certain things," he said. "Our only obligation is to make music. We've done that on the new album, and I think we've done it really well. I know there's interest in Layne's health, and I know that people want to know when we might be playing in their town. But it's not our job to try and answer all that. We're just trying to do the best we can—

and that should be enough."

Certainly Cantrell has been placed in an often precarious position as Alice In Chain's primary spokesperson. While the gregarious Inez is often only too happy to discuss the band's inner workings, it really is Cantrell who now holds the key to many of the group's future decisions. With Staley still tightly guarded by those around him (and his delicate health still a subject of much rumor and innuendo) Cantrell has had the burden of becoming the "Top Chain"—a role with which this soft-spoken, introspective rocker isn't always particularly comfortable. Yet,

# Alice In Chains

## CONFRONTING THEIR DEMONS

**"Our obligation isn't to answer why we do, and don't do, certain things."**

turns in AIC's career. But the fact is that if anyone did think that, they'd be dead wrong. Quite simply, Cantrell—along with bandmates Layne Staley, Mike Inez and Sean Kinney—is feeling stronger and more confident about Alice In Chains right now than he has in years. He's finally learned the difficult trick of deftly avoiding any negative talk (and there *has* been plenty of that), and he's mastered the art of not listening to the words of faint praise often whispered in his ear. He's learned to turn his back on such nay-sayers, preferring to focus his abundant energies on keeping the Chains on the straight-and-narrow as best he can. According to Cantrell, it's really not anyone's business how Staley's drug rehab is coming along. And he insists that it should be no one's concern



Mike Inez:  
Currently on  
the road  
with Ozzy.

BY LEE R. HOOVER

despite showing a marked reluctance to discuss some of the most critical issues concerning AIC—most notably whether or not Staley has managed to stay "clean" since his second brush with drugs nearly destroyed the band back in 1994—Cantrell has proven himself more than capable of handling the challenges placed before him.

"I don't feel it's my place to discuss Layne's lifestyle," he said. "If people ask me how I'm doing I can probably give 'em a pretty good answer. But they keep asking me about Layne. It's his life, and he can do what he wants with it. It's not up to me or anyone else to tell him what he should be doing. He really doesn't owe any of us anything—which is something I hear people say; 'Doesn't Layne owe something to the band?' Hell no! He owes something to himself."

It is rather amazing that amidst the side-show atmosphere that occasionally masquerades as Alice In Chains, the band has managed to produce perhaps their most consistent, powerful and successful album to date.



*"We had always said that if we all did get back together, it wouldn't be for money."*



falls in the 2,000 seat range. This didn't sit well with these guys—they wanted to have platinum albums and play arenas again, and the only sure way of doing that was by pulling out all the stops...and by getting the original Kiss back together again.

"You'll never get them to admit that," a band confidant said. "But it's safe to say that if they felt they could just go out and play arenas with the band the way it's been for the last few years, they'd do it. But they can't. The demand just isn't there. But with Ace and Peter aboard, anything is possible. I think they feel this will be one of the concert

# PARTY TIME

events of the year—and I don't know too many promoters who'll disagree."

The fact is that Kiss hasn't released a new studio album in nearly four years, filling that interval with three releases—**Alive III**, **Unplugged** and last year's **Kiss My Ass** tribute disc—that failed to light many commercial fires. The options to either perform their semi-acoustic set in clubs, or wait to tour for another nine months while they completed a new studio disc, left a nasty taste in Gene and Paul's collective mouth. They wanted *immediate* gratification, and the warm feelings generated among the band's followers by their brief get-together on MTV last summer (the show that spawned **Unplugged**) convinced the guys that if they were ever going to have a reunion, now was the time. Having paid homage to their past by decorating their MTV set with both drapes emblazoned with their distinctive facial makeup patterns, and adorning the stage with life-size replicas of their costumed selves, Kiss seemed to be more than ready to embrace their past as they had never done before.

"We've always been very proud of everything we accomplished in the '70s and early '80s," Simmons said. "But there have been times when it seemed as if fans didn't give our more recent work the respect it deserved because of the legacy we had created. We've worked with some exceptional musicians over the years, but often all the fans wanted to talk about was Ace and Peter. I understand that, and I appreciate it."

So when exactly can we expect to see "Star Child" Paul, "Demon" Gene, "Cat" Peter and "Space" Ace decked out in their full regalia and on-stage again? The answer seems to be by late summer. While everyone involved with the project continues to be rather closed-mouth about the reunion, it seems as if everything is now in place for a full-scale national arena tour to take place. The promoters have been contacted, the ticket agencies have been informed and the stage designers have been put to work. Still, one can understand Simmons and Stanley's reluctance to announce the reunion too early. What if either Ace or Peter fall off the wagon? What if something unexpected happens? What if they discover that there isn't as much fan interest in the event as they had imagined? In typically cautious fashion, these guys are approaching this reunion with great care. They know it could blow up in their faces—but they also know it could be the event of a lifetime.

"I don't see what could stop it from happening now," our band insider said. "Both Gene and Paul are wary, and with good reason. They know that they're dealing with unpredictable people. They don't want to be embarrassed, and they don't want to disappoint the fans. But they also know that this could be the most exciting thing to happen to Kiss in ten years, and that intrigues them."



Ministry: Their expanded—or perhaps temporary—lineup.



# MINISTRY

## FILTH WALLLOWERS

BY HARRY KARAOLIDES

Things don't always work out as planned when city slickers decide to head out West. Take Ministry, for example: Paul Barker and Al Jourgensen left noisy Chicago, the band's home for years and moved 50 miles outside of Austin, Texas, in order to set up their studio on the premises of what used to be a whorehouse for sex-starved oil industry workers. What initially seemed like a good idea, however, soon turned into a nightmare.

Weird things started happening right after Paul, Al, and the rest of the band began writing and recording in this studio for their new album **Filth Pig**: strange voices coming from vacant bedrooms where hideous crimes had been committed in the past, ghosts occupying the jacuzzi, everything you'd expect to find in a haunted house was making its presence felt in this former brothel. Even scarier than the alleged ghosts, however, were the very real fist-sized spiders crawling up and down the walls, which Al tried to kill with his 12-gauge shotgun, concerned with the probable inefficiency of less drastic measures. Adding insult to injury, technical problems in the studio were causing major delays in the recording process and a lot of frustration for the participants.

"What happened is that we were fairly naive in thinking that if we had our own studio, then everything would be a piece of cake, that recording the album would be much easier," says Barker. "But, as a matter of fact, it was far more difficult, because the studio was located on Al's property 50 miles outside of Austin, and whenever there was a technical problem, we couldn't find an electrical engineer to repair stuff. So that was very frustrating, every time a piece of gear went down or started malfunctioning in some shape or form, it would be one frustration upon another, to the point where we had to get away from it all."

The band decided to take a break from all the technical nightmares during last January, heading to Japan and Australia for some shows, and doing a benefit show organized by Neil Young in San Francisco. Unfortunately, nothing had changed upon their return to Texas. Living in the middle of nowhere started taking its toll.

"Another problem was that Al started getting cabin fever. So when we took the tapes to Chicago to complete the recording at Chicago Trax studios, Al realized he would much prefer to live in Chicago."

Al packed up his stuff, moved back North, and started working in the familiar and comfortable surroundings of Chicago. Paul soon joined him. But even though the band moved all their equipment from Texas to Chicago, Paul currently a resident of Austin, is not sure whether he would like to move back permanently. After ten years of working with Jourgensen, Barker feels that they know each other so well, that there's no point in being around each other all the time. The duo has found alternative ways of working together.

"We'll have to see what happens when the time comes to start working again. That would be done in Chicago, where we're building another studio. We're gonna try and do it right this time! But I don't think I'm going to move back to Chicago for good, I like it down here in Texas. I have a house here, and a little compositional room. So I will work on some stuff and bring the ideas in, and if they seem to be suitable for Ministry we'll elaborate on them, and Al does the same thing, he'll play around if we have a week off, and when he comes up with some riffs he likes, we see what we can do with those. But when it comes to recording and working on the studio, we've been



doing it long enough so that we can trust one another, one person can track the song without the other necessarily being there. But we try and work together as much as possible in the arrangements of the material."

Al (vocals/guitar) and Paul (bass/vocals/programming) were joined for the recording of **Filth Pig** by guitarists Mike Scaccia and Louis Svitek, keyboardist Duane Buford, and long-time drummer Bill Riefin. The frustration from the delays, however, led to friction. Riefin quit, and Texas Ray Washburn (a former member of Scratch Acid and Rape Man) stepped up to the complete the album.

"Bill decided that he wanted to pursue other projects. Once he told us he didn't want to work with the band anymore, we were left wondering about what we were going to do, with gigs in Japan and Australia coming up. A few names were thrown around and one of them was Ray Washburn's. Since Ray lives in Austin, we decided to try him first. I went to see him when he was playing with a jazz band in Austin, I could tell he's a very competent drummer, and we hung out after the concert and had some drinks. For us, the people we choose to play with, it's not just about their ability, it has more to do with whether we can stand being with them for any length of time. There are thousands of very competent musicians out there, it's a matter of whether you can be friends, that kind of thing. We totally hit it off with Ray, and he came out to the studio, we worked on some stuff together, and we were really thrilled. He's great and he's a lot of fun to be around."

Mike Scaccia was the next one to go. Apparently, he and Jourgensen had a falling-out during the recording, and Scaccia was fired. A new guitarist with an unpronounceable name joined the band.

"He's called Vladko Ha... Every time I try to pronounce his name I'm like, what the hell! It's H-u-k-i-c (spells it out). When we took the tapes to Chicago for the mixing and the vocals, Vladko was a sound engineer there, so we started working with him. He's a great guy, and we discovered that he's also a very good guitar player."

In addition to haunted studios, a lack of electrical engineers in Texas, and new band members coming off the bench, another issue complicated things during the completion of **Filth Pig**: drugs. Jourgensen and Scaccia (strangely enough, this happened after the fight between them that cost Scaccia his job) were both apparently involved in the same drug bust. Jourgensen's arrest for drug possession is surrounded by mystery, however—the band's publicist refused even to acknowledge that it ever happened, and Barker seems a bit too eager to downplay the significance of the incident. When asked about whether the alleged arrest really happened, he avoids giving away any details.

"I guess it is true, but it's really a joke at the

same time. The events of the whole thing are so minor, and it's basically a witchhunt. It's not really important."

Illegal drug use and abuse rumors have been surrounding the band for years, and drugs are a recurrent theme in the Ministry songs as well. But when it comes to whether or not, and how drugs affect the band's work, Barker doesn't have a clear answer:



Al Jourgensen:  
Ministry's unpredictable leader.

"I wouldn't say that drugs are inspirational. Certainly recreational, but if something is recreational, isn't it inspirational as well? Isn't everything you do an inspiration, in some way, shape, or form, whether it's negative inspiration or positive? I don't know... I think it's a universal theme and concern, I mean, people want to do drugs, whether it's alcohol or tobacco or whatever, or something illegal. It's prevalent in humanity and always has been... Drugs are not really a problem for us. I mean, if you're so messed up that you can't do anything, then perhaps there's a problem. But basically it's not a problem, because you simply come back to it later... We are not businessmen, we don't wear a suit and tie and we go to work, what we have to do is rely on our creativity and inspiration at the moment. Certainly, where our state of mind is at has everything to do with

the music we want to do at the time... But that's all crap, because at the end of the day, we have a record that gets done. That's what matters. How we get around to doing it, the nuts and bolts, that's a very personal position or method or whatever."

"Every artist goes through ups and downs for whatever reasons. You can't just pull a switch and say 'Okay, I feel creative today.'

God knows how many times we've gone to the studio and just kind of sat around and said 'the hell with this, let's go get some tequila and forget about this.' That will get the record done faster than if we're sitting around beating our heads against the wall."

Finally, **Filth Pig** was completed. Despite all the frustrations (or maybe because of them), it sounds much more darker and uglier than the band's past works. The beats are slower and heavier, the vocals more atmospheric and, to a great extent, the industrial noise has given way to abundant metallic riffs. There isn't a catchy little ditty, like *Jesus Built My Hot Rod* for example, in sight.

"The idea not to make **Psalm 69** (the band's previous effort, their 1992 album that went platinum) a second time was very conscious in our minds. We worked on a lot of material, and we did have faster songs which we weren't thrilled about. Basically, we just completed those songs we felt were the stronger ones, and they happened to be slow. On the one hand, it was a conscious effort to make a different album, but on the other hand the fact that most of the songs are slow is a coincidence.

"There's a couple of ways of looking at the album title. **Filth Pig** is a term we can reflect some sort of a young Republican type of attitude, but it's also a phrase that embodies those people's perceptions of artists that are out of the mainstream, let's say, which are used to leading a different lifestyle."

With songs like *Reload*, *Crumbs*, *Dead Guy*, *Game Show* and *The Fall*, **Filth Pig** is packed with bizarre lyrics. But if you can't figure out what the hell they're talking about, however, tough luck; you're on your own.

"The themes are fairly universal, but you know, we don't print the lyrics, we don't want to explain to people what a song is about, I think it's more interesting to let people draw their own conclusions. When we're on the road and meet fans, they tell us what they think a song is about, and it's very satisfying for us that they care enough about what we're doing to actually try and interpret it. A lot of pop music today is very straight forward, in that it describes a situation, a scenario. You don't get anything out of it. It's like reading a textbook or something. We're more into parables, and allowing people to interpret the words in their own way."



It hasn't taken the boys in Silverchair long to establish their reputation in the rock and roll world—in both good and bad ways. To many, these teen-aged Australians have brought a much-needed breath of fresh air into the hard rock arena, with their Seattle-inspired odes and powerful riffs representing the latest wave in rock's ever-changing evolutionary process. To others, however—especially a number of folks who need to deal with these guys on a daily basis—vocalist Daniel Johns, bassist Chris Joannou and drummer Ben Gilles have already become baby-faced prima donnas—demanding, difficult, desensitized Rock Gods who only want things their own way.

Silverchair have quickly adapted to the various predilections that constitute life on the road. With their recent tour with The Red Hot Chili Peppers bringing them face-to-face with crowds ranging between 10,000 and 20,000 on a nightly basis, these fresh-faced rockers have been force fed life in the music industry fast lane. Yet, despite all the hoopla that's come their way—as well as the incessant demands from the media for their time and energy—Johns insists that he and his cronies are still just three school kids out to have a good time. After all, he says, why would anyone want to while away time in the class room when there are rock shows to perform?

they're making, or the degree of fame they're attaining that has delighted the members of Silverchair. Their greatest thrills so far seem to come from simple things like staying up past midnight and meeting some of the rock stars they admired while they were first learning their licks.

"We've had the chance to meet some other musicians, and they must think we're either stuck up or idiots," Johns said. "We just kind of stood there and didn't say anything. We met Jimmy Page and Robert Plant during a festival in Germany, and of course they didn't know who we were, but we certainly knew who they were! We were introduced to them, and all we did was

# SILVERCHAIR

## DIRTY YOUNG MEN

Perhaps this quick step from wide-eyed teens fresh from Down Under to world weary, limo riding rock stars isn't that difficult to imagine when you consider what the last year has brought forth for the members of Silverchair. Since the beginning of 1995, when each band member was all of 15, they've seen their cheap, home-made demo tape win a national Aussie radio contest, their debut single, *Tomorrow*, reach the top of the charts in their native land, and their premier disc, **Frogstomp**, become a world-wide phenomenon, selling over three million copies in the process. In addition, they've sold out their own club tour from coast to coast and become pin-up cover boys in virtually every rock rag from Boston to Bangkok. That would seemingly be enough to make *anyone's* head spin, let alone the heads of these three still-wet-behind-the-ears rockers.

"None of us ever really considered what it would be like living on the road and being away from home for so long," Johns said. "We all dreamed of what it might be like being in a successful band, but what really happens isn't like what you imagine in those dreams. So many people want your time—there are so many other things to do other than make music. We're just not used to being pulled in three directions at once. We're just used to listening to our moms! But we're doing our best to enjoy all of it—and we are enjoying it."

While they're still far too young to live the quintessential rock and roll lifestyle (heck, they're too young to even hang around in most of the clubs they've played), the members of

BY WINSTON CUMMINGS

"What could be better than playing music with your friends, and missing school while you're doing it?" the blond vocalist said. "Actually, we all just came from spending time with our tutor—that's what we get to do for fun! Most bands run around getting drunk and having a party, we get to study for our mathematics finals. To be honest, I don't really care about school anymore. I'm already doing what I want

*"What could be better than playing music—and missing school while you're doing it?"*

to do. I put up with my tutor and taking the tests because I promised my mom I would do it. But if I bomb out, I don't care."

With an estimated group income exceeding \$5 million for 1995 alone, it seems safe to say that the members of Silverchair shouldn't have to worry about supporting themselves if, in fact, they do end up flunking out of school. After all, what would you rather be; a struggling high school student busting his butt in order to potentially land a \$15,000 a year 9-to-5 gig, or a teen age rock star whose financial future already seems secure? Tough choice, eh? But it's not the amount of money

shake their hands and walk away. What can you say to them? We did sit on the side of the stage and watch them play they were unreal."

While it's certainly nice to know that these 16 year-olds hold the proper degree of respect for their rock and roll elders, it should be fascinating to see if Silverchair's initial impact on the rock world lasts for even a fraction of the time enjoyed by the likes of Led Zeppelin. In this age of fast come/fast go rock celebrity, these Aussie aces have just begun to consider their next step up the always treacherous rock ladder of success. Often it seems as if a band that enjoys the degree of instant and wide-spread acclaim won by Silverchair is destined to never repeat their initial glory, no matter how hard they try. Such thoughts are thankfully the last thing on these adolescent minds—though the band members insist that they're determined to make their second album a major step forward from the straight-ahead simplicity featured throughout **Frogstomp**.

"We started working on the new songs late last year," Johns said. "And our initial plan was to go back into the recording studio in April. But then the Red Hot Chili Peppers tour got delayed because their drummer hurt his wrist. That whole tour was moved back about two months, and that moved our recording schedule back about two months as well. We'll be getting in to record probably in June, and hopefully the new album will be finished by September. We want it out by the end of next year, just so we can go back on the road during (the Australian) summer vacation."

PHOTO: ANNAMARIE DISANTO

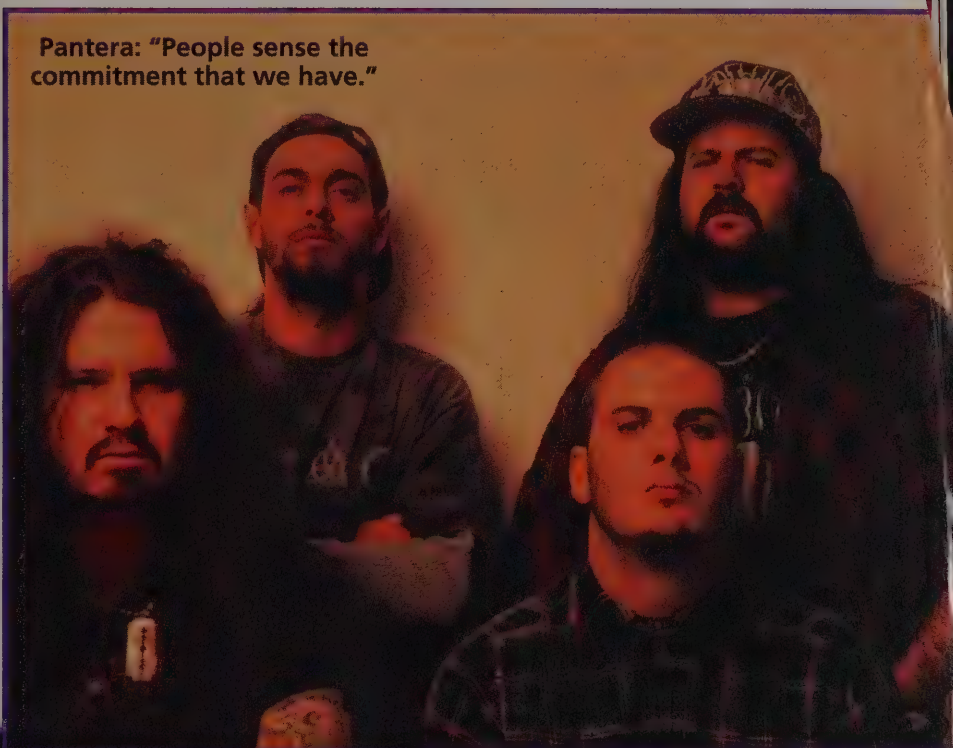


ment we have to the music we make. We work real hard at what we do— but we enjoy every bit of it as well. That's one of the big tricks; turning your hard work into fun. We've always been able to do that, which is why people say I don't even know how to take a vacation."

With a recent track record that includes concluding a year-long world tour with Pantera, going instantly into the recording studio with his side project Down, playing a few selected live dates with that group, and then venturing straight into the studio with Pantera, Anselmo has indeed lived up to his rep as "the hardest working man in show business." (And you thought that was James Brown!) But rather than complaining about his hectic schedule, Anselmo insists that he wouldn't have it any other way. This isn't a guy who feels comfortable stretched out on a Hawaiian beach with a pina colada in his hand. He—along with *every-one* associated with Pantera— only feels at home when he's either sweating over the creation of new material, or sweating while playing that material on the concert stage.

"I'm not the only one in the band that likes to stay active," Anselmo said. "Darrell did some

**Pantera: "People sense the commitment that we have."**



**"One of our big tricks has always been knowing how to turn hard work into fun."**



work with Anthrax last year, and Vinnie and Rex kept themselves busy writing and playing too. It's just the way we like it. It keeps us fresh. But working with other musicians is also good for us. When I got back to these guys after playing with Down, I was just really energized. I love the music that Down makes, but Pantera is still my band. I missed the guys and making new music. That's why I think this album is a special one for us—it really shows the love we all have for Pantera."

Perhaps the only thing the Pantera gang enjoy more than making a new album is playing their music live. With that in mind, Anselmo was anxious for us all to know that the group has already plotted out their most demanding concert schedule yet, beginning in June with a massive North American tour that will probably drag on until year's end, or when the band members drop from exhaustion— whichever comes first. With their popularity on a skyrocketing rise (**Vulgar Display Of Power** went platinum, **Far Beyond Driven** went double platinum, and there are many who feel the band's latest opus will exceed those standards), the band knows that demand for their concert ducats will be at an all-time high. And these cowboys are determined to make sure that everyone who wants to see Pantera this time around is gonna get their shot.

"We don't care how long we have to stay on the road," Anselmo said. "If the demand from the fans is there, we'll stay out there. We don't need to play the biggest places to feed our egos or feed our pockets. That's not what gets us going. All we want to do is get up there in front of people who love rock and roll as much as we do. As long as there's one person out there somewhere who loves rock and roll and wants to come to one of our shows, we feel it's our job to stay out there and give 'em the chance."

PHOTO: FRANK FORCINO



# OVER THE EDGE

BY VINNY CECOLINI

Although **Paradise Lost** are one of the most popular metal bands in Europe, they are little more than a cult fascination in the States. Hopefully, that will change now that the band's fifth effort, **Draconian Times** has been released in North America. Already critically acclaimed and hugely successful throughout Europe (it was released there over six months ago), the Gothic metal-flavored album will appeal to fans of bands like Metallica and Type O Negative.

"While touring last year with Sepultura we were stopped at the border of Poland and, for some reason, they would not let us in," explains frontman Nick Holmes. "But the promoter at the venue in Poland carried on without telling the kids what had happened. When the kids arrived and got wind that we wouldn't be playing they rioted and put some police in the hospital."

"Since the release of the new album, we have spent most of the time touring. We just returned from Japan, which was

new territory for us. There might not have been thousands of kids at the shows, but those who came were hard-core fans. It seems that Japan is a year behind everywhere else. I think in a year or two they'll be into the newer bands that are starting to come around. They're still into the guitar god stuff like Yngwie Malmsteen."

Holmes believes it was Paradise Lost's decision to steer away from their death metal roots that played the biggest role in their success. "I feel we have more in common with a band like Type O Negative than a group like Cannibal Corpse," he says. "On **Draconian Times**, there is a heavier, Gothic groove than there was on the first couple of albums."

Another key to their success has been their tireless roadwork. The band, which also includes guitarists Gregor Mackintosh and Aaron Aedy, bassist Steve Edmondson, and new drummer Lee Morris (who replaced long-time





member Matthew Archer prior to the recording of **Draconian Times**) are anxious to return to the States for the first time in three years.

"We had been looking for a record deal that was suitable for us," says the vocalist. "Hopefully, we have found that (in their new American label Relativity Records). There is nothing more depressing than touring around and going to record shops and seeing that your albums are not there. Now that we have seemed to have resolved that problem, I think we'll be concentrating on touring in the United States as much as possible."

The band is currently looking to support a major artist.

"I'd rather have 10,000 kids throwing things at me than just a few," laughs Holmes. "We want to play for as many people as we possibly can."

Paradise Lost's music has been called "dark, depressing, moody and sad". Holmes believes it stems from their appreciation of dramatic music.

"There is a melancholy feel to what we do," he admits. "I think a lot of it has to do with where we live (Yorkshire, England) and the weather over there."

It also seems that the doom metal band has yet to crack a smile in their publicity photo.

"Photo-shoots are always long and boring," laughs Holmes. "There is nothing to really smile about unless the photographer is a comedian. Although, we recently took a series of pictures where we're smiling and joking around. But we did not do it on purpose. The photographer caught us off-guard."

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**It's been nearly three** years since programmer, guitarist, and rhythmic manipulator Howard Wulkan teamed up with vocalist, programmer and sampler Colin Schwen to form Terminal Sect. Today, operating out of the Long Island house they share, the musical deviants continue to resculpt and alter samples as well as their own original recordings to create new musical realities.

"We come from two different artistic backgrounds," explains Wulkan. "But we are both avid appreciators of the other's craft. I came from a more musical background. I played guitar in Boston cover bands. It was constructive and a good way to pass the time."

"I come from a more visual, multimedia based background," says Schwen. "I was working on a series of paintings that I wanted to add an audio soundscape to. I showed the paintings to Howard and we talked about putting some of his electronic equipment together to work on it. After a while, we just

decided to start writing songs."

The duo composed their first song together three weeks after they met.

"We started off with next to no equipment," recalls Wulkan. "And we progressed one song at a time, one piece (of equipment) at a time. Everything happened in very comfortable and very logical steps."

"Not having a lot of equipment in the beginning forced us to challenge ourselves to make it work in ways it wouldn't normally work," adds Schwen.

"We forced ourselves to stay within the realms of what we had, because we

couldn't afford anything else," continues Wulkan. "We learned how to use conventional equipment in very non-conventional ways."

Building a following with their early demos and unique live shows, the duo attracted the attention of None Of The Above Records, who issued industrial, electronic and ambient recordings by renowned artists such as Michael Moriarty's Body Clock.

The labeled released Terminal Sect's debut LP, **thehumancontioned** late last year and more recently issued an EP, **The Gun Worship Re-Mixes**, featuring the



Terminal Sect





The Wives

talents of KMFDM's En Esch, Moriarty, and Trust Obey's John Bergin re-working material from their debut.

Currently, the duo are also working on the soundtrack for the third issue of the CD-Rom publication, *Digital Cultured Stream*.

Although they have performed on bills that included bands as varied as Fear Factory, Prong, Die Krupps, and 16 Volt, Terminal Sect are looking forward to their first extensive tour this summer. The band are planning on adding members to their line-up to recreate their unique music live and will also feature an array of visual images that includes paintings, photography, graphics, and spoken word.

"Things change every time we go out on the road," admits Schwen.

"It looks like I'll be playing guitar and keyboards and Colin will play keyboards and sampler and sing and we'll probably bring in a multi-instrumentalist and a live drummer," explains Wulkan.

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**New York speed-punk** trio The Wives formed nearly three years ago after placing an advertisement for a drummer in a local newspaper.

"(Front-person) Sue and I briefly played

together with another drummer, but when he didn't work out we placed an ad and Tracy answered it," explains bassist Mary. It's been the three of us ever since.

"I'd been (unhappy) playing bass in another band and was looking through the classifieds when I saw an advertisement from a band who was influenced by X, the Ramones, and the Pixies," recalls Tracy. "It didn't say whether the members were male or female, but they liked X, so I called and it turned out to be them."

The Wives admit they're lucky to have jelled so well. Unlike bands comprised of life-long friends, many bands pieced together through want-ads end up breaking up over a conflict of personalities.

After issuing a couple of well-received, (and now hard to find) singles, the trio signed with noted New York City independent label, Go Kart Records and released their debut, **Ask Me How**, late last year.

And now that the band had such a great time supporting the record on their first national tour, they're quitting their secure day-jobs to pursue their dream of being full-time musicians.

"We went out on our first tour and loved it," explains Mary. "We met so many great people and had such a great time that we decided this is what we have to do. We're looking forward to heading back on the road for another four to eight weeks at the end of the spring."

Although the band are one of the leaders of the East Village bar punk scene in New York City, Tracy admits The Wives were not sure how the rest of the country would take to the band and their music.

"We got an overwhelming response," she beams.

Although their inaugural national tour lasted only for two weeks, the band maintain they get along well enough to survive being stuffed together in a van for two months.

"We don't ever get into each other's armpits," laughs Mary.

"We're a three-piece, we are all women and we are not sloppy," adds Tracy. "Most importantly, we respect each other's space."

"And our van is very big," continues Mary.

"It's not like we're linked at the hip," says Tracy. "When we arrive at a show,



I'll get away and see the town."

"I like the feeling that we're all separate, but at night, have this responsibility to get together and put on a really good show," continues Mary. "You're hanging out with different people and you are not tied to them like you would be to your boyfriend."

"And we're all pretty normal. We don't do anything annoying." "We just get along real well," concludes Tracy.

\*\*\*\*\*

**For Seattle's Alcohol Funnycar,** being the sole band on a record label has its ups and down. Their label, C/Z Records was one of the first to introduce the world to "grunge". Unfortunately, it's had to endure financial hardship over the past few years, during which they flirted with bankruptcy and nearly closed their doors. But having just secured a new distribution deal with Zoo Entertainment, the tide has turned for the better. Now, after waiting for C/Z to get "their act together", Alcohol Funnycar's long-delayed second full-length effort, **Weasels**, has been released.

"Unfortunately, we got caught in the middle of it," says guitarist/vocalist Ben London. "Then the album was supposed to come out last summer, but something happened with the manufacturing."

Alcohol Funnycar came together at the end of 1991, at the tail-end of the much ballyhooed Seattle music explosion. Previously London and bassist Tommy Simpson played in locals bands and worked together at a pizza restaurant.

"From there we started our seemingly endless search for drummers," London laughs.

After recording and touring in support of their debut EP, **Burn**, and a full-length LP, **Time To Make The Donuts**, their drummer had a nervous breakdown.

"The touring was real hard on him," explains London. "It took a couple of months to replace him."

After regrouping with drummer Joel Trueblood, the trio headed back out on the road and returned with the intention of recording another record. But their label's troubles were just beginning.

"We recorded **Weasels** at the end of October, 1994, when the label was experiencing the worst of its financial problems," says London. "C/Z owner Daniel House

was not sure he had the money to put it out, so we started talking to other labels. We were hoping to get sold to another label to help Daniel out. There were a couple of labels that seemed serious about signing us, but one of them dropped out of the picture and the other did not offer the right kind of money. Finally we said, "Daniel, put out our record or drop us. Fortunately, every-

thing came through for him at that point."

Now that everything seems to be back on track, the band is sorting through a number of touring offers.

"We'd like to get back on the road this spring and then record a new album by the end of the year," says London. "But we're taking nothing for granted. We're just taking things day to day."





**H**e's healthy, he's making videos, touring all over the world as the hot frontman for White Zombie. He's Rob Zombie, and he's the leader of the band. Recently Mr. Z. met with **Hit Parader** to vent about the music business and explain in detail how he keeps up with all the work in his career and own creative desires thrown at him.

**Hit Parader:** Your old press releases used to say you were a couch potato. You look pretty healthy up close and personal.

**Rob Zombie:** I am healthy. It's one of those things where people think you're unhealthy and half dead. You can't really do what we do if you're half dead.

**HP:** Do you make some effort to stay in shape?

**RZ:** Yeah, you kind of have to because as soon as you get sick, touring is a nightmare. Going on stage and trying to play a full show when you should be in bed is almost impossible. It's hard to stay healthy and it's definitely hard to find halfway decent food. "Once again breakfast at McDonalds!" What are you gonna do? I have Mcssalads.

**HP:** You're a creative person, does your health affect your creativity?

White Zombie: "We can never relax— no matter what we accomplish."



# WHITE ZOMBIE

**RZ:** It's amazing; if you have a few days of bad food, it puts you in a crummy mood. I got tired of eating garbage.

**HP:** For the first time in your career, you're playing places like Arkansas. Have you encountered any Bible Belt people?

**RZ:** I think people think that whether it's New York City or Nashville, it always seems the same. It doesn't seem much different.

**HP:** C'mon Rob, hasn't anyone told you that you're Satanist?

**RZ:** People kind of ask that question, but I can never tell if they're serious. I never know how to respond to it.

**HP:** Do you realize with your energy, you look like jungle animals on stage?

**RZ:** (laughs) It's kind of weird. I feel pretty mellow most of the time, but when you hit the stage, it feels like you go nuts. You get an uncontrolled amount of energy. But luckily, I have a place to get rid of it. I'd hate to think it'd be stuck inside me all the time.

*"I never know how to respond when someone calls me a Satanist."*

**HP:** Are you the kind of creative person who can't relax?

**RZ:** I kind of wish I could, but I never can relax even if I'm lying in bed or half asleep. I'm planning some other project every day. I always write stuff, stick 'em in my pocket. I have a mini filing cabinet that I'm carrying on road. I know a lot of them are ideas I won't be able to get to for a year or so. I'll get to them eventually. I'm working on a couple of movie things. I never keep a daily journal of what I do, 'cause I never want to read it again. Once it's happened, it's good enough. I don't want to reread it.

**HP:** Are any of your movie ideas going to be horror flicks like *White Zombie*, the classic starring Bela Lugosi?

**RZ:** Not necessarily, I don't know, there's all kinds of things I want to do. Someone offered me money to make a short film. I'm gonna do that and continue making our videos. We'll see



# SEVEN MARY THREE BEATING THE ODDS

There used to be two things that Orlando, Florida, was renowned for; Disney World and Shaquille O'Neal. Now, if a band called Seven Mary Three have anything to say about the matter, that fast-growing southern town will also have the distinction of being the city that "broke" this hard rockin' band's major label debut, **American Standard**. If such is the case, nothing would make these guys happier. You see, it hasn't been exactly an easy road to the top for vocalist/guitarist Jason Ross, guitarist Jason Pollock, bassist Casey Daniel and drummer Giti Khalsa. Before they started getting some recent breaks, they had already put in three years of touring (when their work as college students allowed) but were really getting nowhere fast. In fact, the band had even gone so far as record their debut album, **Churn**, on their own, believing that no major label would even give them the time of day.

It was that original recording that landed on the desk of the program director of Orlando's top rock station, WJJR—the station that just-so-happened to be the first to jump on Collective Soul's debut disc two years earlier. WJJR decided to give a spin to one of the disc's tracks, an evocative rocker called *Cumbersome*, just to see if it drew any fan reaction. They never could have anticipated the flood of listener calls that instantly turned the station's switchboard into a Christmas tree of flashing lights. Listener reaction was fast, it was strong, and it was overwhelmingly positive. In the span of minutes, Seven Mary Three found themselves one of Orlando's most popular bands.

"It was pretty amazing," Ross said. "Orlando happens to be my home town, so I have some friends down there who can pull a few strings for me. But that still didn't mean that radio was going to give our music a shot—and it certainly didn't mean that the fans were going to like it. You've got to remember what the **Churn** album was; it was just making a record on our own, without the help of a label, a major producer or a big-time publicity firm. The mere fact that *Cumbersome* got on the air at all is incredible—that it became a hit is mind-boggling."

Not only did the radio success of that song transform Seven Mary Three—whose name comes from a term used on the old **C.H.I.P.S.** TV series—into a sell-out concert attraction throughout the southeast, it also caught the attention of major label A&R men (as did the fact that **Churn** almost instantly sold out its initial pressing of 5,000 copies). Only weeks later, the band had signed the big-time contract they thought might never come their way. They then entered Tampa's Morrisound Studios to re-record many of the songs on **Churn**—along with two fresh tracks—to create their major label debut, **American Standard**. Soon, with the release of the reworked version of *Cumbersome*, everyone from coast-to-coast was getting a taste of what the audience in Orlando had been getting off on for months.

"It was strange going back in to re-record many of the songs," Ross said. "It's kind of every band's dream-come-true. I've never met an artist yet who's totally satisfied with the way their songs turned out in the studio. We're one of the very few to actually have the chance to go back in and give it another shot. I think we took full advantage of it. When we did **American Standard** we put more of an edge on the music. It just sounds so much better as an album, and that's very important to us. We're a band that's just about the music—we're not an image band, or an attitude band, we're just your standard,

BY ANDY SECHER

"We're not an  
image band, or  
an attitude band;  
we're just  
your standard  
American band."

American rock and roll band."

Aha! So it's the standard American band that has created an album called **American Standard**. Pretty gosh darn clever, huh? Actually, Ross is one who insists that there's more than that easily digestible meaning behind their album's unusual title. For Seven Mary Three, that title is a statement of philosophy as much as it is a group description: For these guys there apparently is no American standard—in the land of the free, and the home of the brave a band is free to do virtually whatever they want, and create what they feel in their creative souls. It is this attitude that permeates virtually every song on the band's album and continues to inspire them every night on the concert stage.

"That's the thing that's great about this country," Ross explained. "No matter where you're born, what color you are and what religion you call your own, you have

the chance to accomplish something great in America. No matter what hardships you get placed in your path, you can overcome them if you really try. There is no standard American way of doing things, and there's no standard way to succeed. Everyone is free to try and do it their own way."

It seems as if these guys have been doing things their own way from the moment they decided to marry their musical fortunes together. Originally an acoustic club act featuring Ross and Pollock, as members were added the band's sound began to harden and their focus began to shift in a more national direction. They started gigging non-stop around their Virginia base (the band's members were attending the College of William & Mary at the time) and slowly but surely started getting a solid following. But until they decided to pool their meager resources and take a chance by recording their songs for **Churn**, true success seemed little more than a pipe dream to these level-headed musicians.

"I don't know if we really thought about becoming successful musicians," Ross said. "All we knew was that we really enjoyed writing and playing, and we had a good time hangin' out with one another. It took us nine months to get **Churn** recorded and

released, so we've seen how tough things can be. But it took a lot less effort to complete **American Standard**, so we've also learned what the power of a big label can do. We've had some great learning experiences along the way, and we're having new ones every day."

With *Cumbersome* continuing its rapid ride up the charts (aided by the band's appearance on *Late Night With David Letterman* last January), and more hot songs soon to be released, it seems as if Seven Mary Three is well on their way to becoming one of the great success stories of 1996. Yet, despite all the good things these guys keep hearing and reading about themselves, they've managed the difficult task of not letting their success go to their heads. Maybe in a year or so, if they're lucky enough to see their record sell a million copies or two, their heads will swell right along with their bank accounts. But for now, Seven Mary Three happily remain just that standard American band.

"I think we're a little different from other bands because of our attitude and because of our songs," Ross said. "I was an English major in college, and I got my degree in creative writing. Whatever talent I have in that area has been put to use in our songs. They're short stories about life and human relationships. They're just things that hopefully everyone can relate to. We're just four guys trying to communicate our feelings to as many people as we can."



It doesn't exactly take a mega-magnitude brainiac to conclude that much can happen during a ten year span— especially in the volatile, unpredictable, fast-changing world of rock and roll. Back in 1986 Motley Crue was the toast of the coast, the hottest band in the land—the unquestioned kings of the hard rock world. Their faces adorned every magazine cover from Albany to Anaheim and MTV embraced them with an adoration that bordered on the obsessive. They were the most outrageous, most controversial and most successful band of their time—a band that kicked ass both on stage and off.

more intense turn, perhaps in homage to the works of such current chart toppers as Pearl Jam and Alice In Chains...perhaps not. While Sixx was quick to acknowledge the success of such bands, he resented the assumption that Motley Crue was jumping on any musical bandwagon.

"That's not our way of doing things," he said. "We've always been pioneers, not followers. Of course you have to be aware of what's happening in rock and roll, especially if that's both your love and your business. But our roots are back with bands like Aerosmith and Zeppelin—that's where our bluesy passion comes from. Go back and listen to some of their early albums. There's

"Don't bet on that," Sixx was quick to exclaim. "When we're on the road, we're still Motley Crue. But we're not 23 anymore either. We've grown up as people and as musicians. But when the four of us get together, away from our families, some pretty strange things still happen. It isn't like it was back in 1983, but that's good for us, and good for the people who were involved with that. As I look back, sometimes I wonder how we survived some of the things we did. We still like living on the edge, but we don't want to go jumping off a cliff anymore."

Unfortunately, it may take a few vintage cliff

# MOTLEY CRUE

## THE WILL TO SURVIVE

But that was then, and this is now. 1996 is a far cry from 1986 any way you view it. The rock scene has gone through a major shakeup with the metal pretty boys of the '80s falling by the way side and a new generation of more intense rock merchants moving to the fore. Despite these changes Motley Crue has tried to adapt and move with the times. They've survived the controversial firing of long-time vocalist Vince Neil back in 1992. And despite the poor sales showing of their self-titled 1993 release, bassist Nikki Sixx, drummer Tommy Lee, guitarist Mick Mars and current vocalist John Corabi are ready to prove that they still have what it takes to be a major force on the contemporary music scene.

"Good music is all that matters," Sixx said. "I think we learned some lessons with the last album that we put to good use this time. That album was a process of everyone in the band getting to know one another. We had been together with Vince for ten years, and then suddenly John is there with a different kind of voice and a much more forceful writing personality. We loved all of that, but it did take a little time to adjust. Well, we've adjusted, and the new album proves that."

While their latest effort, tentatively titled **Personality #9**, is indeed a more comprehensive effort than their previous disc, in style and attitude it is still light years from such groundbreaking, million-selling, mid-'80s discs as **Shout At The Devil**, **Theater Of Pain** and **Dr. Feelgood**. On those releases Motley's devil-may-care personality and live-for-today lifestyle continually bubbled to the fore in a series of tight, hard-hitting teen anthems that both captured and reflected the spirit of the times. Now, however, the Crue's music has taken a darker,

plenty of intensity there. We've just taken those blues roots and brought them into the '90s. That's the kind of material that I like to write, and it's what John really enjoys singing."

Ah, Corabi's singing— one of the most controversial elements surrounding the 1996 version of Motley Crue. While many of the band's long-time supporters still haven't forgiven the group for kicking out "blood brother" Vince, they have come to acknowledge that Corabi's voice (at least on album) is far stronger and more impassioned than Neil's could ever hope to be. On stage, however, Corabi's vocal strength seemed to ebb noticeably as the group's last tour dragged on, fueling speculation that the band briefly considered firing their current frontman and rehiring Neil prior to beginning work on their new album.

Sixx, for his part, manages to deftly sidestep the Vince question, preferring to focus in on the "greater range" provided by Corabi's voice. He insists that their current vocalist allows the band to write material that Neil could never dream of handling. But, the group's fans beg to ask, is that what Motley Crue has become; a "serious" rock and roll band concerned primarily with the artistic "merit" of their compositions? Many of those fans still long for the party hearty band of yesteryear, the band that made groupies run to their makeup mirror and fathers run for their shotguns. But now, with everyone in the Crue happily married to a variety of TV stars and **Playboy** centerfolds, the band's days of living on the wild side are apparently a thing of the past.

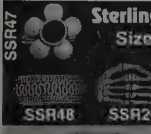
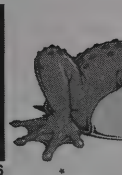
BY JAMES HARDING

dives to get Motley Crue off of the tabloid pages and back onto the music pages where they believe they belong. With Lee enjoying massive exposure— both figuratively and literally though his marriage to *Baywatch* beauty Pamela Lee, and Sixx occasionally hitting the gossip page headlines with his centerfold wife Brandy (the mother of the couple's two kids), Motley Crue knows that if they're not very careful they run the risk of leaving their rock and roll roots behind and becoming mere Tinsel Town "celebrities." With the release of their new disc, these one-time El Lay Bad Boys are out to prove that they still have the raw blood of pure, nasty rock and roll streaming through their veins. Now it's up to them to get on the road (where they suffered through some embarrassing cancellations on their previous tour) and prove that they still are the baddest band in the land.

"We're not here to live on any of our past successes," Sixx explained. "I think we're making the best music of our lives right now, and even our most loyal fans will admit that. Maybe they want to hold on to what we once had— and what they once had. But those days are gone, and for the most part I say 'good riddance.' We had a great time in the '80s, and we accomplished a lot. But this is a new time, and we're just another band trying to make a statement. If people approach this album with open ears and an open mind, I feel certain that they'll realize the statement we're making is that rock and roll is alive and well."

PHOTO: OLA BERGMAN/ANGLES



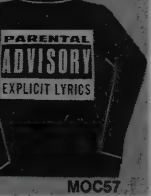
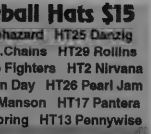
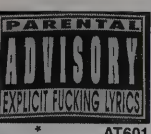


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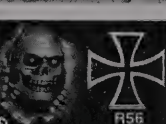
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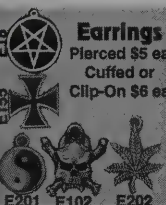
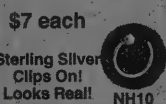
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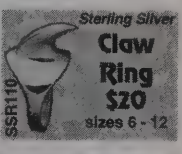
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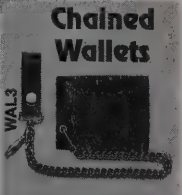


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# CELEBRITY RATE-A-VIDEO

BY GAIL FLUG

**A**fter being on the road for nine months (with six more to go) Nicko McBrain jumped at the chance to watch and review some of the latest clips. He got to sample some new bands and we got some great comments from Iron Maiden's very charming and entertaining drummer.

## 1979, *Smashing Pumpkins*

I've heard this one 'cause my wife has this album. She's got their last one as well, *Siamese Dream*, but I've found this new one is so over indulgent. It's ridiculous, it's got about 20 tracks on it. I think I preferred the other one. But it's a pleasant enough song, but not my cup of tea. The video really doesn't say much to me; it's a bunch of guys in a car wandering down the road. I guess if I listened to the lyrics I could get a bit more meaning out of them. The video does hold my interest because you see little things—I like that shower scene. I'm not too sure about the golf clubs in the water; I'd be a bit miffed if somebody put my sticks into the water. They cost too much money!

## Israel's Son, *Silverchair*

I haven't heard of this band. Oh yeah, I like that riff. A bit of Pearl Jam isn't it? But I like these hard and heavy riffs. I don't particularly care for what they call the Seattle Sound, but I like this riff. Good looking boys, that always helps with the girls, and of course with some of the boys, but we don't want to talk about that do we. I like live performance videos as opposed to a contrived video, but here they are not trying to make it look like they're playing it for real and that's what I like. You can see from some of the editing parts that they are having fun with it. The song has a fat drum sound, good bass, it's mixed well. Good groove, but the vocals sound like other people, a Pearl Jam/Alice In Chains mold. There I'm putting a label on it and I hate that, but I have to because as soon as he started singing I thought it was just too similar. Yet the music's got a lot more dirt to it and I like that. I'd go and buy this album on the strength of this song.

## Aeroplane, *Red Hot Chili Peppers*

I bought this album and there's some bizarre stuff on it. I don't know where they are going, but it's like they don't care what anybody thinks. I love this band, they have some seriously great players and all of them are talented. This may be a bit avant-garde, for lack of another word, in their persona and the way they are and in the

way they behave, but it doesn't bother me. I love their music and I love their videos. They are controversial and yet interesting. I like this one because there's lots of women in it. What was astound-

the first time and my first impression is I like it. I like the singer and the song. It kind of reminds me a bit of early Mott The Hoople in the chorus and the vocals. I like the video too. You can't go wrong when there's lovely women in the video. When is Iron Maiden going to put lovely women in their videos is what I want to know! They keep telling me we're a bloody rock band, and we don't want women in it! But I say yes we do! Just put them around the drum riser and stay up front by yourselves! But seriously, I'd like to hear more more of this band. Visually, his like they are going back in time, but the music is not. It's quite refreshing.

## Peaches, *Presidents Of The United States Of America*

All right, cans and tins in the trees, that's interesting (laughs when the vocals kick in). This is a sort of thing I'd expect from



PHOTO: GAIL FLUG

ing was this live performance on the MTV awards and I must admit I have not seen anything that has moved me like that. It was so intense and they were so tight. And their bass player; I happen to work with one of the most amazing players in the world of Maiden, Steve Harris, so there's not too many others bass players that get me. He's a different player but he's got so much feel. I'd love to work with him and just groove.

## In The Meantime, *Spacehog*

It's got a '60s feel to it, a middle-of-the-road vibe to it. I'm watching this video for

the Red Hot Chili Peppers. And they are plugged into a box of peaches... ha! One of the first things I like about this band is that they are a three-piece and I love three piece bands. But what a crazy song. I don't know if I could take this seriously. It's quite bizarre but it's a good, fun band. It's obvious that they're good players, but they are having fun with the music too. That's the vibe I get from these guys. I'd like to see them live, but I think they would be a hoot, but I don't know if it would work in the arena. The video is bizarre, like the Teenage Mutant Ninja Turtles meet the band. I like it. It's totally different.



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# INDIE REVIEWS

## DIE KRUPPS, *ODYSSEY OF THE MIND*

For many fans who enjoy living on rock's cutting edge, the band Die Krupps has long been a leader of the industrial rock revolution. These pioneers of intense, heavy sounds long laboured in relative obscurity both in America and back in their German homeland. But

as hard to acquire as front row tickets to a Pearl Jam show and their concerts were relegated almost exclusively to overseas, where they opened for bands such as Iron Maiden. But now with the release of **The Angel And The Dark River**, My Dying Bride truly enters the realm of international bands— and an auspicious debut it is! Featuring the sin-

it all before, and you've heard it done better.  
**Rating: \*\***

## SIMPLE AGGRESSION, *GRAVITY*

Simple Aggression like to bill themselves as the best alternative hard rock band in Northern Kentucky. Considering that they're probably the *only* alternative hard rock band in their home region, such a claim holds only marginal merit. But that fact aside, the truth is that on their latest disc, **Gravity**, this unit has shown marked improvement from their uneven 1993 debut, **Formulations In Black**. With new vocalist Eric Johns leading the band in a more mysterious lyrical direction, such songs as *In My Nature* and *Eternity: Suite* give ample evidence that this unit may just develop into a significant player on the hard rock scene over the next few years.

**Rating: \*\*\***



Die Krupps: Industrial rock pioneers.

now, with the release of their latest disc, **Odyssey Of The Mind**, Jurgen Engler and his gang seem destined to assume their rightful place among industrial's upper echelon practitioners. With their rugged blend of techo-styled electronics and slash-and-burn guitar licks, Die Krupps may well be a near-perfect band for the late '90s. Such songs as *Isolation*, *The Last Flood* and *Alive* present thought-provoking lyrics and music intense enough to instantly melt headphones—as well as any attached ears.

**Rating: \*\*\*\***

## MY DYING BRIDE, *THE ANGEL AND THE DARK RIVER*

To American audiences My Dying Bride has been something of a mystery ever since word of this eclectic British hard rock sextet began filtering to our shores a few years ago. Their import EPs were

gle *The Cry Of Mankind*, this is heady stuff—hard rock with a decidedly '80s "progressive" bent that just may be lucky enough to find a niche in the '90s.

**Rating: \*\*\***

## UNITED, *NO IQ*

It's been a long while since we had a Japanese heavy metal band to kick around. Remember the days when groups like Loudness and EZO tried to out-glam and out-rock every West Coast American band? Well, come to think of it, you probably don't. But take it from us, it was hilarious! Now along comes United, a thrash-'n-bash unit that owes more to the stylings of Soundgarden than to Motley Crue. In typical Oriental fashion, there's nothing new or exciting here—just five guys doing their best to mimic their State-side heroes as best they can. This ain't bad stuff, but believe us when we tell you that you've already heard

## CRISIS, *DEATHSHEAD EXTERMINATION*

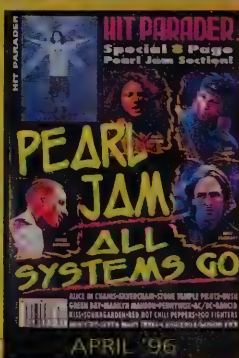
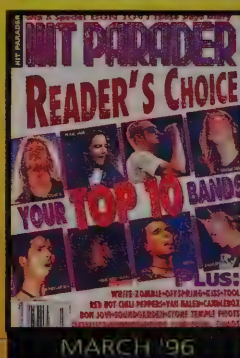
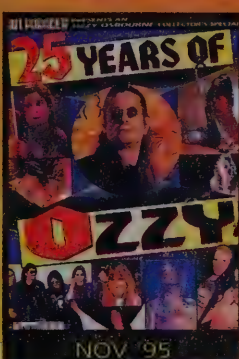
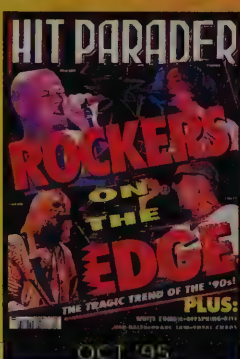
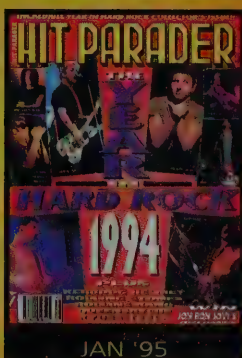
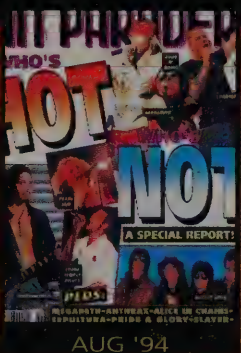
Crisis is the kind of band that apparently will never die—no matter how hard commercial forces try to kill it. You see, these guys are proponents of death metal, that dirty, bloody often vile sub-genre that even most mainstream hard rockers wouldn't mind seeing eliminated. But try as everyone might to remove this musical blight from the rock scene, death metal lives on and Crisis' popularity continues to grow. On their latest album, **Deathshead Extermination**, these guys do their best blood 'n guts growling on songs such as *Bloodlines* and *Methodology*. But unless you live for songs that put lyrics straight from the medical examiner's office to music, this is all stuff you can give a quick pass.

**Rating: \***

**RATING SYSTEM: \*\*\*\*\*=EXCELLENT \*\*\*\*=VERY GOOD \*\*\*=GOOD \*\*=FAIR \*=POOR**



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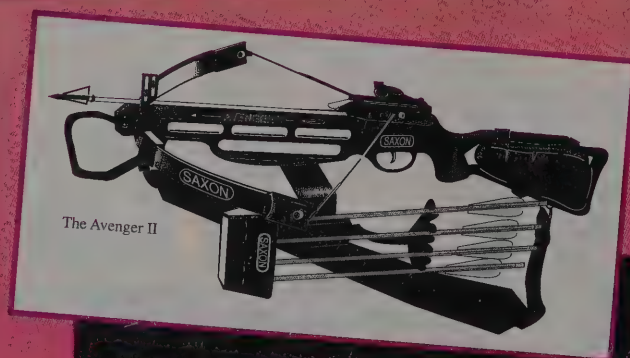
BY JODI SUMMERS



## Rollerblades's Fusion MX

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The Fusion MX comes in metallic black with pearlescent trim in indigo, yellow or purple. For further information, contact **Rollerblade** at (800) 328-0171.



The Avenger II

Madman, like all serious bowhunters, uses a crossbow. Designed like a rifle; using arrows for bullets, Crossbows date back to the days of Rob Roy. Saxon's **Turbow Crossbow** is the ultimate bow and arrow for hunting deer, elk, oxen and other furry horned animals. This magnificent killing machine, which weighs a mere 8 lbs., 4 oz. has a 150-lb draw weight. The front bar sight has brass pins to get a better bead of your target, while the rear site is micro adjustable. The Turbow comes with a detachable quiver (in case you want to wear your arrows on your back like Sitting Bull, sling and sling swivels, and a metal foot stirrup. This ultimate man against the wild weapon retails for less than \$200. For more information contact **Saxon International**, 40351 U.S. Highway 19 North, Suite 302, Tarpon Springs, Florida 34689. Telephone: (813) 938-4882.



## Adventure Racing

Sometimes European has come to America—Adventure Racing. Already a popular sporting event in Europe for more than a decade, Adventure Racing is now the new American pastime for those seeking the ultimate thrill. Adventure racing is a team sport involving brains, brawn, teamwork and environmental awareness. It's a combination of multi-disciplinary athletic skills involving mountaineering, canoeing, mountain biking, horseback riding, running, and rafting. For multi-purpose athletes, Hi-Tec Sports footwear has created the ultimate cross-trainer for adventuring racing—the Sierra Challenge group.

"Adventure Racing is the newest, hottest sport of the '90s and represents the evolution of the rugged outdoor footwear market," stated Craig Duerr, marketing director for Hi-Tec shoes. "Our **Adventure Racing** Series footwear has been designed with a number of outdoor adventure sports in mind, and is suitable for the extreme athlete as well as the weekend warrior, whether the activity is hiking, trail running, white water rafting, mountain hiking, or a combination of them all."

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# HIT OR MISS

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**W**e know...we know. You can't wait to run down to your local record store and plunk down your \$15 (if you're lucky) to pick up the latest CDs from your favorite rock and roll bands. The problem is you don't have a clue as to which of the new discs are worthy of your hard-earned cash and which ones will soon be headed straight for the bargain bins. Fear not, oh loyal **Hit Parader** reader! Your faithful friends at *Hit Or Miss* are here to save the day.

## SEVEN MARY THREE, *AMERICAN STANDARD*

Seven Mary Three's debut disc has been out for about six months already, but only now is the full impact of this inventive Orlando, Florida based quartet beginning to be felt. While many fans are already innately familiar with the haunting riffs of the group's recent hit *Cumbersome*, there's plenty more to the band's debut disc, *American Standard*, than that one song. This is an album chock-full of top flight tunes that manage to effortlessly walk the delicate line between hard rock and alternative. Vocalist/ guitarist Jason Ross and his boys have proven that their introspective, insightful lyrics and hard hitting riffs can be a powerful musical elixir.

**HIT**

## BILLY SQUIER, *REACH FOR THE SKY*

From the moment his first hit, *Whose Your Boyfriend*, hit the airwaves back in 1977, Billy Squier was someone you either loved or hated. With a shrill voice and a derivative— though eminently entertaining— approach, Squier enjoyed a string of hits throughout the early '80s that transformed him into an arena rock staple. This "anthology" collection, *Reach For The Sky*, presents the best of Squier's two decade career. Perhaps you remember such hits as *In The Dark*, *Rock Me Tonight*

and *The Stroke*. Maybe you don't. The fact is that Squier will be remembered as little more than a footnote in the rock history books, a guy who took a smattering of Aerosmith, Kiss and Led Zeppelin and turned it into a profitable career. However, you're probably better off sticking with the

Colour the first time around will get the chance to understand why such tunes as *Cult Of Personality* helped revolutionize both radio and MTV playlists a few years back, proving the a black band could indeed rock as hard as anyone.

**HIT**

## PANTERA, *THE GREAT SOUTHERN TREND KILLERS*

Pantera have emerged as not only one of the most potent power rock bands on the planet— but one of the best as well. With a string a two consecutive platinum albums to their credit, these Cowboys From Hell now unleash their latest sonic offering, *The Great Southern Trend Killers*, a dark, often disturbing collection of kick-ass tunes. Rarely has vocalist Philip Anselmo sounded angrier, and never has guitarist Dimebag Darrell played with more fire. From first cut to last, this may well be the ultimate Pantera collection.

**HIT**

## STONE TEMPLE PILOTS, *TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP*

There were many who wondered if there would ever be another album from the Stone Temple Pilots. Following the drug bust of vocalist Scott Weiland last April, it

## SEVEN MARY THREE



guys who influenced this Boston rocker in the first place.

**MISS**

## LIVING COLOUR, *PRIDE*

It's a shame that a band as brilliantly creative as Living Colour has apparently decided to call it a day. At the peak of their powers in the early '90s, these guys were among the few truly inventive exponents of the hard rock form operating in what had become a theater of the mundane. Now on their "greatest hits" package *Pride* both the band's long-time fans, and those who may have missed out on Living

seemed as if this always tempestuous unit was sitting on the ropes, just waiting to be taken out. But only a year after Weiland's humiliating experience, STP has returned with yet another stunning collection of songs that prove they may well be the most gifted hard rock band currently operating within the contemporary music sphere. Each tune in this collection is a multi-faceted gem, filled with hard rocking energy, yet driven by countless subtleties and imaginative twists one might never expect from a band that's built its rep on powerhouse guitar riffs.

**HIT**







# SONG INDEX

COMPILED AND EDITED BY MARY ANNE CASSATA

## 82) THE STORY BEHIND THE SONG

83) NANOMAN 87) VIRUS 91) NEVERCHANGE

### THE STORY BEHIND THE SONG

Our main song of the month goes to Sweden's Sharp Nine. With just one spin of their debut CD, **Untimed**, the group's American music influences can be instantly recognized. Lead singer/songwriter Jesper Starander says that *Neverchange*, the first single is "about how some people repeat the same patterns and never change. It was comprised during a rehearsal which accidentally set the tone for the theme. It proved to be the perfect result."

Usually when Starander writes lyrics, he prefers to focus on the more darker aspects of human nature. "We try to write about things that have happened to us," he adds. "Other bands write about world catastrophes and violence. This is not necessary."

An uncontrollable race of superhumans is the subject of thrash metal favorite Voivoid. The song, *Nanoman*, was co-written by former Men Without Hats singer Ivan Doroschuk and is the second single from the super enhanced CD titled **Negatron**. After 13 years and seven albums, it's still obvious this popular French-Canadian trio can still make some of the most extreme and challenging rock music heard in the modern world today.

Voivoid has never been one to shy away from breaking down barriers and exploring new worlds and civilizations with their music. Over the years Eric Forrest (vocals), Denis d'Amour (guitar) and Michael Langevin (drums) have influenced a number of major bands in a special way. Says Langevin proudly: "Recently I went to see Soundgarden, Sepultura and the Ramones play and they all dedicated songs to Voivoid. And then there's other artists like Pantera, Sonic Youth, and Dave Grohl who have told us how much they love our music."

Continuing in our breaking new barriers theme, there's Pitch Shifter. The Nottingham-based quartet who are self-proclaimed "noise terrorists" promote chaos every where they perform live. At a recent concert, some of the crowd couldn't contain themselves, and rushed the stage, prompting the plug to be yanked on the band.

The song *Virus* is a glowing example of degeneration in the '90s which expressed through a wall of solid guitars, and pounding rhythms mixed with techno and jungle sensibilities. Vocalist Jon Clayden reveals: "Consider the idea that man is not a species but a parasitic virus and the Earth is the host body. I believe that it's now one-third of the Earth's species that are under threat because of mankind—things seemed to be working pretty well until we showed up a few million years ago." Now isn't that something to think about?





**Slash:** Things are actually beginning to move along at a pretty good pace. Axl has started playing a lot more guitar, so he's bringing some very complete ideas into the studio. Also, we can actually jam together and come up with new ideas. It's been cool. We're probably a lot further along than most people might think in terms of getting the album completed. Duff (McKagan), Axl and Matt (Sorum) had written a lot of stuff back when I was on

tour with Snakepit, so there was a good foundation already started by the time we all got back together.

**HP:** What kind of guitar tricks do you have cooked up for the new album?

**Slash:** I don't know if I'd call them tricks, but I do have a few new things that I want to try. Axl has been very involved in expanding the band's sound and bringing in a few more technological elements.

Maybe I'll play around with that a little bit more, who knows? But basically, I want to play what works best for each song. I'm not there to make people notice what I'm doing; I only want them to get off on the music itself.

**HP:** Are we to believe that you and Axl are actually getting along these days?

**Slash:** I don't care what you heard or what you read, there was never a time when we weren't getting along. I'm not saying that we don't have our disagreements, and we sometimes question each other's priorities, but when we get together in the studio or on the road, there's absolutely nothing standing between us. We both care about the music we're making and about making sure Guns N' Roses stays alive and well.

**HP:** Is it hard for you to believe that almost a decade has now passed since **Appetite For Destruction** was released?

**Slash:** In some ways, yeah. But at the same time, so much as happened to both me and to the band during that time. In some ways it seems like it was even longer ago than that! But from the point of view of the amount of music we've created since then, it does seem like it was yesterday. I've often said that I really admire bands like the Stones and Zeppelin because they were able to create so many great albums. That's the sign of a really great band as far as I'm concerned. Sometimes it amazes me to think that we've really only released two albums—**Appetite** and **Use Your Illusion**—during the last decade. I don't always count things like the **Spaghetti Incident** which was done more for fun than for any other reason. But hopefully, after the new album comes out we can get on a more prolific writing and recording schedule.

**HP:** Are you at all concerned that the rock world has passed Guns N' Roses by over the last few years?

**Slash:** Maybe that's happened, but I can't say that it worries me. I guess we'll all find out soon enough. If all the changes that have taken place in rock in recent years means that people want to hear something different, then that's just the way it is. But I believe that there will always be people who want to hear good rock and roll. If there are ten million people who want to hear it, or just ten, doesn't bother me. I'll be glad to pick up my guitar and play for 'em.

...and his non  
Les Paul licks.





# INSTRUMENTALLY SPEAKING

BY MICHAEL SHORE

**P**eavey, often featured in this column with its well-built, and well-priced, guitars, basses and amplifiers, is back with another item worth checking out. It's the new *Axcelerator 2*-bass guitar, recently described by *Bass Player* magazine as its "favorite bass under \$1,000." That publication also described as "revolutionary" the 2-T's 2 TEK bridge, which aids greatly in keeping string alignment and tone rock-solid.

The *Axcelerator 2-T*'s body is made of

free humbuckers with active electronics—which means that when you turn up the bass on the tone control knob, you're really *turning up the bass*, as opposed to just rolling off the treble, which is how it works with traditional "passive" electronics. The pickups have exceptional power and punch for a strong, powerful tone—and the active bass and treble tone knobs to make it simple to dial-in-your desired



light-weight poplar, which also happens to be rigid enough that it's been used for necks in such guitars as the legendary low-priced Danelectros of the early 60s. The 21-fret rosewood fingerboard sits atop a one-piece, 34-inch scale maple neck. Its two advanced VFL technology pickups are noise-

sound. There are also master volume and balance (to balance the sounds of the neck and bridge pickup) knobs.

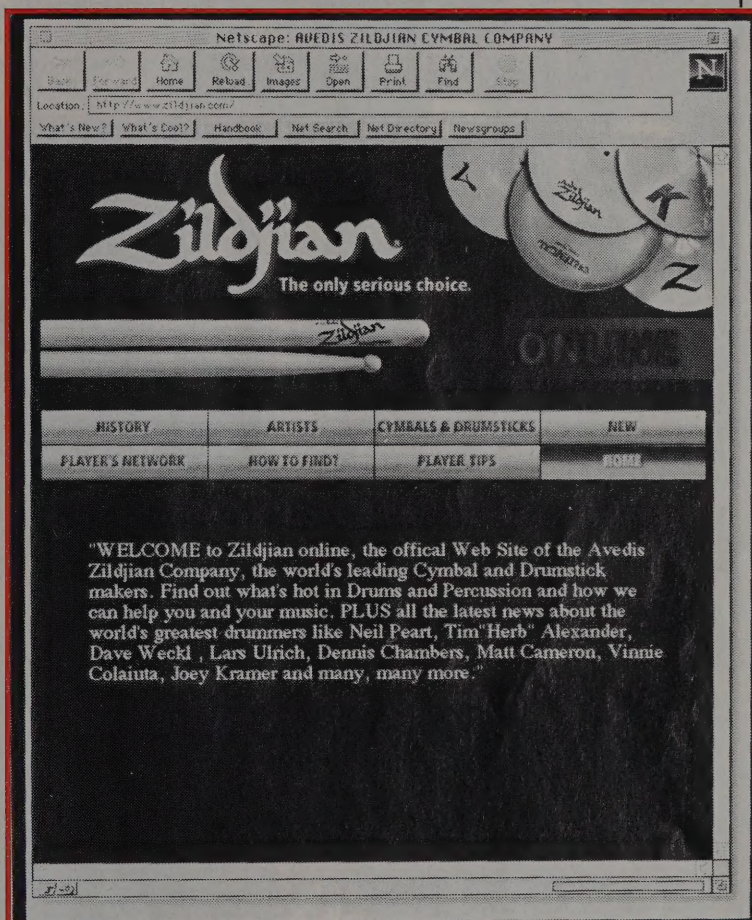
Available in Pearl Black, Candy Apple Red and Cobalt Blue finishes, the *Axcelerator 2-T* continues **Peavey's** long streak of delivering outstanding value for the money. For more info write: **Peavey Electronics**, 711 A St., Meridian, MS, 39301.





**Yamaha** has expanded its *BBN* bass line with the new *BBN4*, a traditional 4-string bass inspired by the success of the *BBN5* 5-string. It's got a long 34-inch scale length, 24-fret neck, with a double-cutaway body allowing easy access to the upper frets, plus a bolt-on-the-neck with rosewood fingerboard, solid alder body, vintage-style bridge, two single-coil pickups each with its own independent volume control, and a master tone control. For more info write: **Yamaha Corp. of America**, Audio, Guitar and Synthesizer Division, P.O.Box 6600, Buena Park, CA, 90620-6600.

**Zildjian**, the world's oldest, biggest and best-known maker of cymbals, has gone ultra-modern—with its own Internet Web Site. Pages offered have info on current artists using Zildjians and other cymbal-selection advice and info on care and maintenance. There's also information on **Zildjian's** long and rich history, an education in itself. The site is reachable at this address: <http://www.zildjian.com>.



**Nady**, one of the leaders in wireless sound-system technology, has a new in-ear monitoring system for onstage use by singers and players. Much less expensive than traditional floor wedges, and powerful enough for use in large clubs and small theaters, the new *EO3* has one wireless transmitter, one or more bodypack wireless receivers, and pairs of miniature "earbuds"—the tiny Walkman-style headphone you may have noticed more and more performers wearing while onstage. These systems allow sound engineers to hear the monitor mix exactly as performers hear onstage, and with lower sound pressure levels needed onstage, performers should be able to hear each other better—and thus perform better—as well as saving their hearing (just ask Pete Townshend and Jeff Beck about that). Good enough to be used by some touring pros, the *EO3* is also affordable enough to be used by anyone. For more info write **Nady Systems Inc.**, 6701 Bay St., Emeryville, CA 94608.



# VIDEO VIEW

BY ANNE LEIGHTON

As we keep our fingers crossed on Ace Frehley and Peter Criss joining former bandmates Gene Simmons and Paul Stanley for a Kiss summer tour, it's nice to know that we can have the four of them, plus current Kissters Bruce Kulick and Eric Singer—on new video, **Kiss Unplugged**. In addition to what MTV has been broadcasting, the home video has four tracks not on the TV show—*World Without Heroes*, *See You Tonight*, *2000 Man*, *Rockbottom*, and *Got To Choose*, plus behind-the-scenes footage (80 min./\$19.95/Mercury Video). **Primus' Tales From The Punchbowl—The Enhanced CD** features state-of-the-art sound and graphics, and is available for both Windows and Macintosh formats. (\$17.98/Inter-scope).

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New York City rockers, Drill had such a fun time working with photographer/videophotographer Frank Arkenfeld on their publicity photos, that they asked him to direct their first video clip, *Go To Hell*. On a freezing New York Sunday, the band, management, five technicians (including one camera operator and Arkenfeld helming another camera) huddled together in a musty West Side loft to film repeated takes of the song. Over the course of four hours, Arkenfeld kept the troops warm with his sense of humor and determination to get the job done. Ultimately he sat with all the takes, and spliced them together, creating an inexpensive yet effective clip to introduce Drill to their fans.

Drill frontman Lucia told *Video View* that the band decided to keep their first video simple, "it's tough to make a video especially if you've never done one. So much depends on the budget and director."

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When we critiqued Rocknet's America Online site last month, we weren't aware that the online music news services was pulling out of AOL. Founder Les Tracy told *Screen Thing* that when MTV signed onto AOL last fall, Rocknet lost their chatroom. The independent news source, which started as a community chat and message board in 1984, has active sites on Compuserve and Prodigy, and is hooking up with Bill Gates' Microsoft network. Also, Rocknet is planning a major blast-off on the World Wide Web.

Chats are money-makers for online services. Because companies such as Prodigy and

Compuserve charge an hourly rate, they want subscribers to take part in chats with artists who can generate the greatest number of people online. Recently Prodigy scored a coup, with Pamela Lee (Mrs. Tommy Lee) online. Unfortunately, so many subscribers hoped to relay their personal questions to the **Baywatch** beauty, that the Prodigy lines became overloaded and the service lost power! (Mrs. Lee doesn't answer all her mail, but you might want to send her a personal e-mail at PAMWATCH@aol.com).

Probably the most disappointing chat was Ozzy Osbourne's recent appearance in the AOL Spotlight. Over 200 fans turned out in

Compuserve's chats leave a lot to be desired. Only three of their sites proved to be of value—Rocknet, In(TR)Active Music, and the Fan Club Forum. Currently Fan Club features a few artists that find favor with **Hit Parader** readers—Pearl Jam, Poison, Green Day, Metallica, King's X, Dokken, and Aerosmith. There is shamefully little stuff on metal or hard rock music. In(TR)Active Music Forum is excellent. Created by Todd Rundgren, this forum features one of Rundgren's utopian visions in action—musicians from other continents can hook up their gear and have online jam sessions!

By the way, Rundgren is the most influen-



Drill: New York rockers with an eye on the big time.

hopes of getting the wildman to answer their questions. Unfortunately he answered a dozen general questions and left. The better chats are informal ones organized by fan clubs with their bands, plus non-hosted events on the internet. AOL has a very personal chat service in its Nightclub, however. Able to sustain 48 guests, the Nightclub has seminars for folks interested in the music industry (you can join a monthly music journalist/publicists chat, and meet some of **Hit Parader** staffers online), plus a variety of entertainers of all musical styles. Check out the schedule in the Nightclub section for some chats with top names in music. This past January, Gwar appeared on Sonicnet, and hosted a fun night of comments and insults with their fans that were both uncensored and personal.

tial artist for the development of video and internet technology. Since first trying a computer as a teenager in 1965, when his band, the Nazz, were making their first records, Rundgren's been ten steps ahead of everyone in the music industry. In 1979, he created a video, *The Planets*, which RCA marketed as the first videodisc available to the public. A long-time supporter of concept albums, Rundgren felt records were no longer valid by the late 1970s. When CDs came into play, he was frustrated because album jackets could no longer "expand the full musical experience by taking advantage of extra packaging," so he developed interactive media to supplement visual imagery for his music. His latest project, **The Individualist**, is an enhanced-CD, and available for both MAC and PC platforms.



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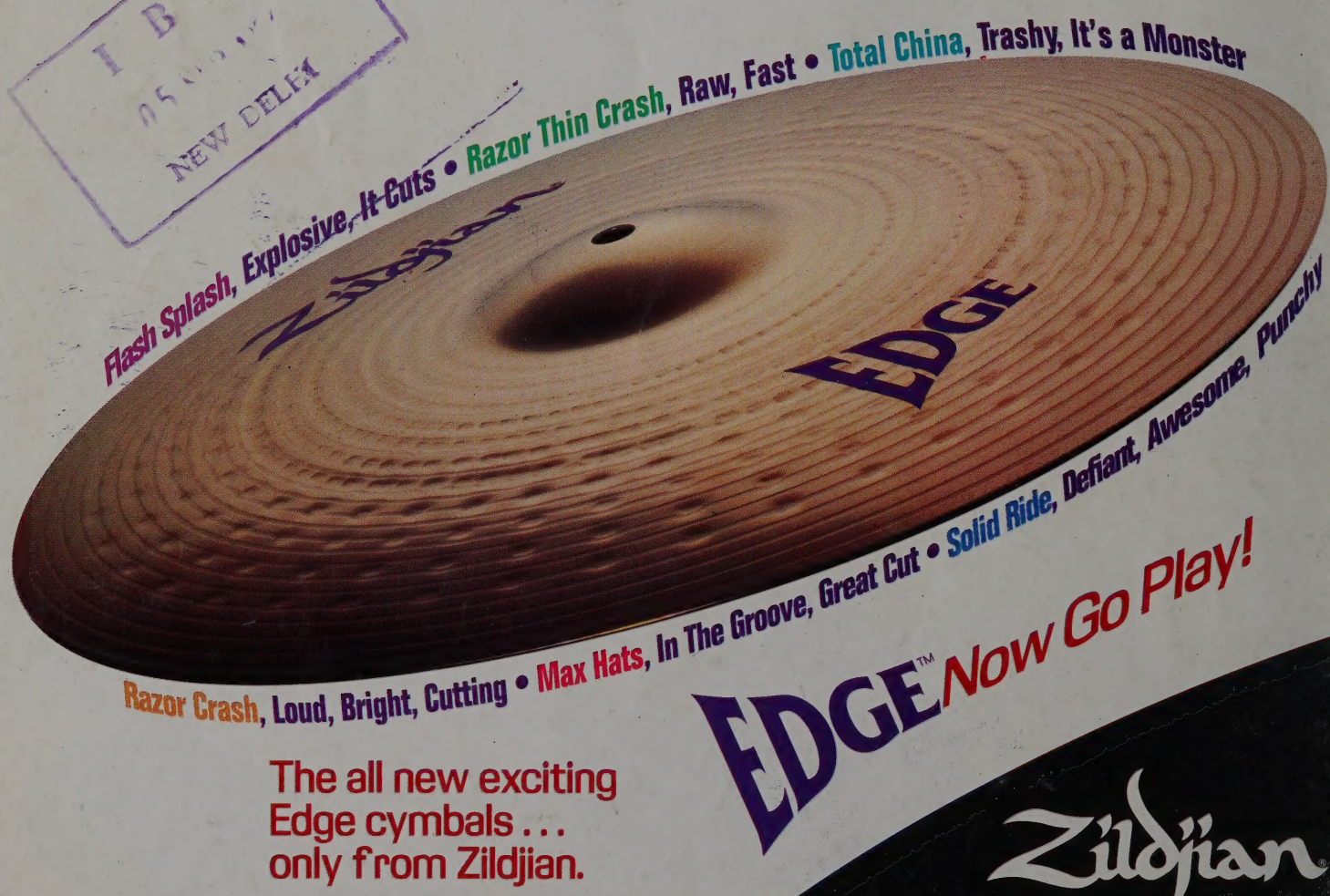
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